

Mercer University
Townsend School of Music

UNDERGRADUATE HANDBOOK



2007 - 2008

www.mercer.edu/music

To: Music Faculty and Music Students

From: Dr. Stanley L. Roberts

Interim Dean

Re: Handbook

INTRODUCTION

Welcome to Mercer University. For 170 years, Mercer has developed a proud heritage and tradition of excellence in higher education. This same intensity of purpose is found in Townsend School of Music where the nurturing of solid musicianship is cultivated within a rich liberal arts environment. This handbook has been designed as a supplement to the Mercer University Bulletin to acquaint you with policies and guidelines of the School of Music. It serves as an aide to students in planning their activities in the School of Music. Please feel free to consult with the music faculty, the music coordinator, or the School Dean concerning any problem that may be encountered during the process of your music study at Mercer.

STATEMENT OF PURPOSE

The Mercer University music major develops technique and skill on the instrument of his or her choice by receiving studio instruction from specialists in their fields. A core curriculum of sight reading and ear training hones the basic skills of musicianship, and an array of strong academic courses develops confidence in the comprehension of the subject of music. These musical skills are fostered in a strong liberal arts atmosphere that endeavors to create inquiring minds that are able to relate the music art to a larger body of knowledge in humanity. This integration of skills and knowledge instills self-reliance and flexibility that allows the music graduate to pursue a career in a changing and demanding profession.

As an institutional member of the National Association of Schools of Music, Mercer University assures that students receive a quality musical education from a School that has met the recognized standards of this organization.

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I. SCHOOL POLICIES

A. Music Advisors

The music student will meet each term with a Music faculty advisor to discuss curriculum planning and other matters of concern to the student. It is important to realize that it is the student's responsibility to follow all guidelines in the Mercer University Bulletin. The faculty advisor is provided to enhance the guidance given in the Bulletin. Any entering freshman intending to major in music who is assigned a faculty advisor from another School should immediately contact the Office of the Associate Dean to request a change in advisor or the School of Music Office to acquire a secondary music advisor.

B. Advice for Freshmen and Transfers

1. Students who plan to major in music must take Music Theory (MUS 105a - 2 hours of credit and MUS 105b - 1 hour of credit) in the fall semester in conjunction with Class Piano I (MUS 109 - 1 hour of credit). These students should also register for two credit hours of applied music in their specialties (voice, piano, organ, etc.), and they must register for an ensemble (Choir - MUS 190, Wind Ensemble - MUS 191, or Orchestra - MUS 192). Students must also enroll in Concert Practice (MUS 156 - 0 hours of credit) which does not count as an accumulated registered course.
2. Keyboard students (piano or organ majors) should register for MUS 139 (Organ/Harpsichord Skills) or MUS 141 (Piano Pedagogy and Accompanying I) instead of MUS 109 because the Class Piano I course is intended for students who have little or no experience with piano or organ. Thus, organ students should register for MUS 139 and piano students should register for MUS 141.
3. Given the heavy schedule of music courses, most music majors will take fewer courses in general education during their first year. General education courses are necessarily spread out over the four years to a greater extent than is the case for most students.
4. Transfer students who wish to be admitted to the music program must take a music theory placement examination. Transfer credits and advanced placement credit in music theory will be accepted contingent upon examination. This will ensure that the student is placed in the appropriate music theory course based on ability.
5. Students must audition before enrolling for applied music lessons. Students who have been heard by the music faculty prior to the beginning of the fall term need not audition again. All students (majors and non-majors) enrolling in applied lessons at the beginning of the new semester must fill out and submit an "Applied Lesson Card" to the Music Office before the open registration period ends. After consultation with the area coordinators, the Music Dean will give the appropriate cards to the applied music teachers who will post their lesson schedules for the new semester on their studio doors during the first week of the academic year.
6. Intended music majors are required to attend a minimum of 72 recitals in order to graduate (see Recital Attendance Requirement).
7. Intended music majors must participate in at least one ensemble per semester during all four years at Mercer (see Scholarship Renewal, see Ensembles).
8. Music scholarship students must fulfill all of the requirements as stated in the letter of scholarship notification that was signed.

9. Music students must have a responsibility first to the music program within the School of Music over all outside performance opportunities.

10. A general School of Music organizational meeting for all music students will take place on the first Thursday following registration at 3 p.m. in the Neva Langley Fickling Hall in the McCorkle Music Building. Announcements and practice room assignments will take place at that time.

C. Admission to Music Study/Acceptance to Music Major

1. An applied music audition is required for incoming students who plan to major in music. The faculty will complete an Audition for Admission to School of Music sheet and, if appropriate, recommend acceptance into the freshman-year sequence of music courses. Transfer students must also be examined in the following areas: music theory, musicianship and keyboard.

2. In March of the sophomore year, each music student who desires to proceed into upper level (junior and senior years) study toward a specific music major must request permission to pursue that major using the Acceptance to Music Major form available in the Music Office.

3. To complete the Acceptance to Music Major form, the student must indicate the specific music major he plans to pursue and return the form to the Music Office by **March 1**. The Bachelor of Arts in Music major should designate on this form the expected area of emphasis within the degree. Should the area of emphasis change as an upperclassman, the form should be resubmitted for faculty approval. Students should maintain a “B” average in the elected area of emphasis.

4. A student who wishes to pursue a Bachelor of Music in Performance must perform a 15-minute program before the appropriate music faculty in the area of specialization and receive the approval from that group before submitting the Acceptance to Music Major form. This form must be submitted during the fall term of the freshman year.

D. Music Minor Study

1. A Minor in Music consists of the following: five semester hours selected from MUS 160-460, 161-461, 162-462, 163-463, 169-469, and twelve semester hours from other academic courses in music. Six hours must be earned in courses numbered 300 or above.

2. Music minors are expected to practice one hour each day.

E. Applied Music Lessons/Applied Music Examinations

1. Students who wish to take applied music lessons must audition before registering as a major, minor, or elective. A limited number of students can be accepted for elective applied lessons in music. Students must be taking other courses at Mercer in order to be eligible to take lessons. Exceptions must be cleared with the Music Dean. Auditions are usually administered by the music faculty member in the appropriate instrumental or vocal area. Two musical selections may be offered for the audition.

2. Students may enroll for 30 minutes of instruction per week for one hour of credit or 60 minutes of instruction per week for two hours of credit. Bachelor of Music in Performance applied music courses numbered 265-465, 266-466, 267-467, 268-468, and 269-469 receive 60

minutes of lesson time per week for four hours of credit. Applied music fees are listed under Financial Information in the University Bulletin.

3. Applied music examinations will be given at the end of each semester for all students enrolled in applied music lessons.
4. Students should complete three Jury Examination forms prior to the jury examination and submit them to the examination committee before the jury starts. All scales and repertoire studied that semester must be included on these forms.
5. Students should check the technical and repertoire guidelines for the given area of applied study in the handbook.
6. Two or more faculty in the appropriate applied area will write jury comment sheets that will become a part of the student's permanent file.
7. The jury examination letter grade will be submitted to the appropriate applied studio teacher for consideration in calculating the final grade for that term.

The applied studio teacher must assign a final term grade not greater or less than one letter grade difference from the jury examination grade. Evaluation of practical musical development is an admittedly complicated process involving the perception of a student's effort, progress and innate ability. Descriptive words are placed by letter grades given in an attempt to clarify perception of grade quality.

- A - Outstanding
- B - Above Average
- C - Average
- D - Average Minus
- F - Unacceptable

Studio Grading Evaluation is based on:

Talent - imagination, creativity, musical competency, facility, etc.

Improvement - compared with previous knowledge, training, skills, etc.

Completion of normal expectations - effort, repertoire learned, attendance, attitude, etc.

8. Students are expected to attend all scheduled applied studio lessons. It is necessary to seek permission for absence from the professor 24 hours in advance in order to receive a make-up lesson. Unexpected absences due to personal illness require a medical excuse in order to receive a make-up lesson. The professor will make every attempt to contact the student in the event of his absence and will schedule the necessary make-up lesson accordingly.
9. Applied music lessons will be taught on a weekly basis beginning with the first regular complete week of classes. An applied music professor may schedule applied music lessons during an incomplete week of class that may begin or end a school term.
10. Applied music students should give a copy of their class schedule to their applied music teacher(s) as soon as possible following class registration. Applied music professors will notify their students of lesson time either by campus mail or phone and by the posting of a studio lesson schedule on a bulletin board near the studio door. No make-up lessons will be given for those lessons missed by students who are not prompt in supplying their applied music professor(s) with a copy of their class schedules.
11. Applied Lesson Card Procedure: All students (major and non-majors) enrolling in applied lessons at the beginning of the new semester must fill out and submit an "Applied Lesson Card"

to the Music Office before the open registration period ends. After consultation with the area coordinators, the Music Dean will give the appropriate cards to the applied music teachers who will post their lesson schedules for the new semester on their studio doors during the first week of the academic year.

F. Solo Performance Opportunities

1. Concert Practice - Thursdays 3 p.m., Neva Langley Fickling Hall, McCorkle Music Building
2. School of Music Recitals - Last Thursday of Month 3 p.m., Neva Langely Fickling Hall, McCorkle Music Building
3. Required Bachelor of Music Junior and Senior Degree Recitals - Available weekday evenings 7:30 p.m., Neva Langley Fickling Hall, McCorkle Music Building, or Newton Hall. Required Junior Degree Recitals may take place at 6:30 p.m. before a Required Senior Degree Recital.
4. Schoolal Non-Required Recitals - Available Tuesdays of the Month 4 or 5 p.m., Neva Langley Fickling Hall, McCorkle Music Building, or Newton Hall.
5. Substantial Schoolal non-required recitals may function as the applied jury for the semester that the recital is given with the permission of the applied professor and the Music Dean. Two music faculty members must attend the recital and assign a grade.

G. Student Chamber Music Recital/Prize

1. A student chamber music recital/competition for undergraduates only is held each spring. Students may perform in the concert without entering the competition, or they may compete for a monetary prize to be shared by the members of the winning ensemble. Competitors will abide by the following guidelines:

- a) Performance of a composition written for **piano duos or larger chamber ensembles (vocalists and instrumentalists must have at least 3 people in a group)**;
- b) The participating ensemble must be **recommended** and **coached** by a music faculty Member during the semester of the chamber music recital;
- c) The ensemble will be comprised only of **undergraduate student performers**.

Entry forms for the recital competition are available in the Music Office.

H. Senior Projects and Junior Recitals

Students who have not passed the keyboard proficiency or the musicianship barrier exams by the end of their junior year will not be allowed to process a Senior Project request form.

1. All senior project proposals (BA majors see description of degree for senior project options) must be submitted to the Dean of the School of Music no later than **October 15**. A three-member project faculty committee will be designated at that time.
 - a) Performance jury committee - applied music teacher and two others
 - b) Bachelor of Arts research project committee - Schoolal advisor and two others

No senior project will be scheduled in a given academic year unless this requirement is met. Upon receiving the proposal, the Dean will appoint a Jury Committee to oversee the project. If

the project is a recital (45- to 60-minutes duration), the student must send a copy of the proposal to the Coordinator of Accompanying. **Please note that failure to get the proposal in on time will result in failure to graduate that particular year.**

2. All Bachelor of Music in Performance junior recital proposals (30 minutes duration) must also be submitted to the Dean of the School of Music no later than **October 15**. The Music Dean must receive the proposal for the program (with time of each piece) before the deadline (a copy having been sent by the student to the Coordinator of Accompanying); the Dean will then appoint a Jury Committee to oversee the recital. If the deadline is not met, the student will not be allowed to give a recital. After the proposal has been approved, any subsequent change which involves an accompanist must be approved by the Coordinator of Accompanying.

3. All recital hearings must be held no later than **two weeks prior** to the proposed recital date and all written defenses must be scheduled no later than four weeks prior to the proposed presentation date; in addition, no such hearings or defenses will be scheduled after **April 15**.

4. The recital program must be submitted at the time of the recital hearing. Students must prepare their own program using a template provided by the School of Music. Faculty will make any changes to the program and return it to the student for editing. Students will be responsible for final edits and printing their programs, including all printing costs.

5. Student senior recitals should be approximately 45 to 60 minutes in length and should display the student's thorough grasp of several styles indigenous to the given performance area. Voice majors, moreover, must demonstrate in the senior recital proficiency in French, German, and Italian.

I. Check List - Preparing for Recital

1. Submit proposed recital program to Music Dean and Coordinator of Accompanying by **October 15**.

2. Make sure that the recital date requested is available on the University Calendar and is properly reserved. Avoid scheduling a recital date which conflicts with other activities sponsored by the School of Music.

3. Map out a rehearsal schedule with your accompanist to prepare for the recital in a timely manner.

4. Try repertoire out in Concert Practice and on School of Music recitals.

5. Schedule the official Recital Hearing to be held at least two weeks prior to the recital.

6. Prepare program for Recital Hearing using approved School of Music template.

7. Schedule the Neva Langley Fickling Hall with the Music Coordinator for appropriate rehearsal times.

8. Arrange for the recital to be recorded two weeks in advance (see the Recording Supervisor for advice on recording procedures).

9. The person presenting the recital is expected to acquire ushers.

10. Performers and audience should dress in a manner that reflects respect for the occasion and the music that is being presented.

J. School Accompanists - Allocation of Hours

1. Applied Voice (majors):

1 hour credit = 15 minutes in studio and 15 minutes in rehearsal

2 hours credit = 30 minutes in studio and 30 minutes in rehearsal

2. Applied Instrumentalists (majors):

1 hour credit = 2 hours per semester

2 hours credit = 4 hours per semester

* Bachelor of Music in Performance majors:

Junior year = 5 hours per semester

Senior year = 8 hours per semester

3. Instrumental or vocal students who wish to have an accompanist assigned to them for a required recital must submit their proposal by **October 15**. If this deadline is met, the School will make every effort to provide the student an accompanist. The School will not provide accompanists for recitals which are not required.

4. Each music student will be made a tape of their accompaniment whenever requested. This request is to be placed in the Coordinator of Accompanying's mailbox along with a tape and music.

K. Music Scholarships/Accompanying Responsibilities/Music Scholarship Renewal

1. Music Scholarship Responsibilities and Conditions for Music Majors

a. Be a declared music major, be registered in the proper courses for the major, and be a fulltime student.

b. Be enrolled in a 60-minute lesson each semester, follow the advice of your teacher, and work to the best of your ability in applied music. You further agree that you will not perform outside the School (solo or groups) without seeking the advice and consent of your applied teacher.

c. Perform to the best of your ability (as judged by your professors) in all School academic subjects.

d. Keyboard major - Assist the School by accompanying as set forth in School policy.

e. Maintain at least a 3.0 average in your applied area and a 2.0 overall average.

f. Voice major - Participate in various Mercer University choral groups as designated by the Director and adhere to the attendance policies of these groups including performances and assisting the Director of Choral Studies with various organizational duties.

g. Instrumental major - Rehearse and perform with the Mercer Wind Ensemble, Mercer/Macon Symphony Youth Orchestra, or other ensembles as assigned by the Director of Instrumental Ensembles. Assist with special projects as necessary, such as All-State Auditions, Mercer Band Clinic, equipment inventory, etc.

2. Music Scholarship Responsibilities and Conditions for Non-Music Majors

a. Register for 1 hour credit and work to the best of your ability in applied music.

b. Rehearse and perform with the Mercer Wind Ensemble, Mercer/Macon Symphony Youth Orchestra or other ensembles as assigned by the Director of Instrumental Ensembles.

3. Accompanying Responsibilities - As an integral part of their musical education and as a scholarship condition, all keyboard majors and advanced non-music majors taking keyboard lessons will be required to accompany applied music students in the vocal or instrumental areas.

To be sure that this matter is both fair and effective, guidelines for students and faculty are set forth as follows:

- a. Freshmen will be assigned one student, unless the musical scholarship given indicates the assignment of more students. Freshman students with no previous accompanying experience may or may not be assigned to a student in their first semester. Those students not assigned will be given other work to help gain some experience in this area.
 - b. Sophomores will be assigned one student if skilled enough at the time. Those not assigned to one student will continue other work assignments in conjunction with the accompanying professor.
 - c. Juniors and seniors will be assigned one student. Opportunities are available to play for certain ensembles (see III.E.). This responsibility will be considered as the equivalent of one student and is encouraged as an important part of musical growth.
 - d. Those students who are paid for accompanying through work study must do such accompanying in addition to the above requirements.
 - e. The Coordinator for Accompanying will be responsible for the coaching of assigned pieces. However, all keyboard faculty will be responsible for assisting their students in the preparation of accompaniments as needed.
 - f. Keyboard professors are expected to report promptly the names of their major and advanced non-majors to the Coordinator of Accompanying at the beginning of each semester. Nonkeyboard applied teachers should also be prompt in giving to the Coordinator of Accompanying the names of their students who need accompaniments.
 - g. Forms will be filed by keyboard players with the Coordinator of Accompanying at the beginning of each semester to ensure that responsibilities are distributed appropriately.
4. Guidelines For Music Scholarship Renewal - Music scholarships will be renewed only after formal consideration by the Music faculty. This consideration will be made early in the spring semester and will be based on the student's work in the School and progress during the year. The Dean will follow the recommendation of the faculty insofar as practicable but reserves the right to make all final decisions concerning renewal or non-renewal of a given scholarship independent of any recommendation. Moreover, renewal of all scholarships is subject to the availability of funds. Notification of scholarship renewal will take place following April 1.

Matters to be considered in this decision (and included on the evaluation form) are as follows:

- a. Recommendation of the jury committee.
- b. Recommendation of applied music instructor.
- c. Recommendation of appropriate ensemble directors. Students are reminded that music scholarship recipients are expected to participate in designated ensembles.
- d. Recommendation from instructors of music courses in which the student is enrolled.
- e. The student's grade point average.
- f. For students who are recipients of functional scholarships such as band, accompanying, etc., the recommendation of the faculty member in charge of that activity will weigh heavily.

L. Practice Room Assignment

On the first Thursday of classes at the beginning of the year, practice room assignments are made after a student meeting scheduled at 3 p.m. in the Neva Langley Fickling Hall in the McCorkle Music Building. The meeting will include important announcements for the term and will conclude with practice room sign-up. Students are encouraged to keep the rooms with grand pianos reserved for piano majors. If a student finds a scheduled room unoccupied, he is at liberty to use the room until the person scheduled to use the room arrives. It is urged that students observe their practice schedule conscientiously. Routine maintenance problems with practice pianos are handled as a matter of course by the tuner-technician at the time of bi-annual tunings. However, substantial problems with the practice instruments or with the practice rooms themselves should be reported to the Music Office.

M. Music Technology

Any student may enroll in Music Technology (MUS 357) following a minimum prerequisite of MUS 105 (for music majors) or MUS 151 (for non-music majors).

N. School Honors

1. Graduating seniors may be invited by the School of Music faculty to attain School Honors in Music by completing the following requirements:

- a) Maintain an overall 3.5 grade point average in music.
- b) Present an honors project that is pursued and completed on a level significantly higher than would normally be required for a senior project. The project should be submitted to the Music Dean no later than **October 15**. In the case of the Bachelor of Music in Performance degree, the project must be a recital which is appropriate in repertoire level and performance standard for honors consideration.

2. Honors Day – In the spring semester, the School of Music faculty select undergraduate music majors to receive awards at the University Honors Day ceremony held in April. The following guidelines for used for selection of honorees:

- a) Academic Excellence in Music – graduating senior with the highest overall Grade Point Average (GPA), including transfer credits. One honoree.
- b) Excellence in Performance – graduating seniors whose performance skills in applied music are of a superior quality, both in technique and artistry. No numerical limit on honorees.
- c) General Excellence in Music – graduating seniors who have given outstanding service to the School of Music and who have assumed leadership roles within the School, while maintaining high standards in the applied and academic study of music. (Must have a minimum GPA of 3.0 in music courses). No numerical limit on honorees.

3. Honors Recital – Each semester, the School of Music faculty invite selected students to perform on the Honors Recital, given in Fickling Hall in the evening. The following guidelines are used in choosing performers for the recital:

- a) Participants in the Honors Recital must be music majors (intended majors if they are first-year students).

- b) Selection is based on excellence in performance in the applied area, evaluated at the previous semester's juried examination as well as during the current semester. Students who exhibit outstanding progress in their applied areas as well as students who consistently perform at a superior level are eligible.
- c) Performers who are soloists only, not chamber groups.
- d) The faculty in each area (Vocal, Instrumental, Keyboard) will reach a consensus and nominate a slate of performers from the areas to be approved by the full music faculty.
- e) Students who have performed in the previous semester's honor recital are ineligible.

O. Non-Music Majors

1. The School of Music welcomes participation by non-music majors in coursework, lessons, ensembles, and recital attendance.
2. Audition schedules for ensembles are posted before registration and students are urged to audition. All qualified students are invited to participate in the Music School activities.
3. The student may enroll in Elements of Music (MUS 104), Understanding Music (MUS 151), or three hours of applied music lessons to satisfy the Humanities and Fine Arts courses of the Distributional Track for the General Education Program. Any student wishing to register for theory must take the theory placement test before registration. Any applied study for credit will include a performance examination.
4. Some non-majors are awarded instrumental scholarships that require participation in the instrumental ensembles. Instrumentalists who have a non-major scholarship must register for MUS 191 or MUS 192. These students are also required to register for one credit hour of instruction in instrumental applied music — MUS 163.

P. Mu Phi Epsilon

Mu Phi Epsilon is an International Professional Music Fraternity; its purposes are the recognition of scholarship and musicianship and the promotion of friendship. Its goals are the advancement of music throughout the world, the promotion of musicianship and scholarship, loyalty to one's alma mater and the development of a true bond of friendship. The Fraternity is composed of collegiate chapters, alumni chapters and allied members. Founded in 1903, Mu Phi has 136 collegiate chapters, 74 alumni chapters and more than 75,000 members. The Delta Tau chapter of Mu Phi Epsilon at Mercer University was founded in April 2001. The Delta Tau chapter encourages all music majors and minors who have successfully completed one semester of music theory to participate in formal recruitment each spring semester. All candidates for membership must have a 3.0 GPA in their music courses.

Q. Ensemble Dress Rehearsal Policy

The evenings before ensemble concerts is reserved for ensemble dress rehearsals. Class events and student recitals are not to be scheduled in conflict with ensemble dress rehearsals.

II. CURRICULUM

A. Description of Degrees Offered

1. Bachelor of Music in Performance

The Bachelor of Music in Performance degree is uniquely designed to allow a student to develop highly specialized technical skills and knowledge for an instrument or voice. Excellence as performers is the School's goal for all students; those majoring in performance, however, are held to a higher standard of technical ability, artistry, and difficulty than those pursuing the other degrees offered in music.

The student takes approximately 65 percent of the required credits in the major area and in the supportive courses in music. The most distinctive feature of this degree is the double credit hours given for applied lessons from the sophomore year. This credit is assigned to compensate the student for the double amount of practice time spent to intensely prepare for the weekly applied lesson. The major areas of applied study include voice, piano, organ, harpsichord, orchestral instruments, wind instruments, percussion instruments, and guitar.

Individual performance skills are nurtured in weekly private lessons, weekly studio classes, weekly Concert Practice, monthly recitals, semester-end juried examinations, junior recitals, and senior recitals. Students are required to participate in at least one ensemble per semester, and most students perform in more than one. Large and small ensemble experiences are available in each applied music area. Other required courses specifically designed for this degree program include pedagogy of the instrument/voice and literature of the instrument/voice. Teaching in a discipline invariably leads to the synthesis of knowledge about the subject area as well as heightened clarity of communication of that knowledge.

Other required supportive courses in music for this degree consist of sequences in music theory, musicianship, form and analysis, counterpoint, music history, and conducting. An additional 12 music elective credit hours must be chosen from the array of course offerings within the School of Music. The general studies requirements are met by taking 29 credits of the Common Core and 12 credits from the Distributional Program or the Great Books Program within the College of Liberal Arts.

Additional requirements for this degree include a functional keyboard proficiency examination, a musicianship skills proficiency examination, attendance at 72 recitals during the undergraduate years of study, a 30-minute junior recital, and a 45- to 60-minute senior recital.

2. Bachelor of Music Education

The Bachelor of Music Education degree provides undergraduate professional training for students intending careers in elementary and secondary school teaching of music. The unique aspect of this degree curriculum is the development of competencies in general, professional, and music educational concepts by taking required education courses in the School of Music and within the Tift College of Education.

Specific professional education courses comprise 28 percent of the curriculum. Offered within the Tift College of Education, these courses consist of Introduction to Teacher Education, Child and Adolescent Development, Cornerstone for the Profession, Psychology of Learning, and Introduction to Special Education. The final semester of student teaching is credited 15 hours.

The student takes 60 percent of the required credits in the major area of music education, performance, and basic musicianship courses. Uniquely designed courses for this degree covering music teaching concepts include music method classes, music technique classes, and advanced conducting classes. Pre-student teaching credits total 30 hours in all technique and method classes.

Competencies in areas of musicianship are covered in music academic and applied classes within the School of Music. Required supportive courses in music consist of sequences in music theory, musicianship, and music history. Other supportive courses include form and analysis or counterpoint, orchestration, basic and advanced conducting.

Individual performance skills are nurtured in weekly private lessons, weekly studio classes, weekly Concert Practice, monthly recitals, semester-end juried examinations, and senior projects. Students are required to participate in at least one ensemble per semester. Large and small ensemble experiences are available in each applied music area.

Additional requirements for this degree include a functional keyboard proficiency examination, a musicianship skills proficiency examination, attendance at 72 recitals during the undergraduate years of study, and a senior project. The senior project usually consists of a 45- to 60-minute recital. The general studies requirements are met by taking 29 credits of the Common Core and 1-3 elective credits from the Distributional Program or the Great Books Program within the College of Liberal Arts.

Students must complete all music coursework, pass the GACE Examination and be admitted into Teacher Education before enrolling in Student Teaching. As well, students must pass the GACE II Examination and Student Teaching to meet the final requirements for state certification.

3. Bachelor of Arts in Music

The Bachelor of Arts in Music degree is specifically designed to permit a student to concentrate on music within the context of a liberal arts program. The unique feature of this degree is the approximately 40 percent required degree credits in music courses. This percentage allows the student ample opportunity to pursue music studies as well as a broad range of liberal arts subjects.

The required musicianship courses consist of music theory, form and analysis, counterpoint, music history, and seven to nine music elective courses chosen from an array of course offerings within the School of Music. Eleven musical performance credits are required consisting of keyboard skills and applied music lessons.

The Common Core and either the Distributional Program or the Great Books Program must be taken to complete the credits for the general studies area. As well, 16 additional non-music elective credits are to be taken within the College of Liberal Arts.

Additional requirements for this degree include a functional keyboard proficiency examination, a musicianship skills examination, attendance at 72 recitals during the undergraduate years of study, and a senior project.

While recognizing that students often pursue the Bachelor of Arts in Music irrespective of specific career goals, the School of Music encourages students in the Bachelor of Arts program to choose an area of emphasis beyond the degree requirements. Students develop these interests by choosing as electives music courses related to their areas of emphasis.

Students may elect a recital for the senior project or may choose a research project of appropriate depth which might involve any of the following:

- a) the writing and presentation of a paper with musical excerpts (suggested paper length of 20 pages)
- b) a conducting project/performance
- c) the composition and performance of original works
- d) any other project approved by the Dean of the School of Music
- e) the senior project may be interdisciplinary in topic, theme, or approach with the addition of a designated secondary advisory from the faculty of the College of Liberal Arts in the appropriate academic area.

Composition majors should submit a performance of an original work at the end of the sophomore year in order to be evaluated by the faculty for acceptance as a BA composition major.

Students should maintain a "B" average in the elected area of emphasis (music history, music theory, performance, etc.).

Research projects in music history and music theory must enroll in Special Topics 480 for the semester in which the project is submitted.

Areas of emphasis include:

a. Performance

Students pursuing the Bachelor of Arts in Music with an emphasis in Performance may elect, with permission of the applied teacher, to give non-required recitals in the freshman, sophomore, and junior years, as well as present the required senior recital. Students may also, with permission of the applied teacher and ensemble directors, elect to practice their performing experience in multiple ensembles. They may also choose any of the following courses to enhance their knowledge of solo literature and their performance skills: Song Literature, Sacred Vocal Literature, Piano or Organ Literature and Materials,

Literature of Orchestral Instruments, Accompanying, or Jazz Improvisation. The senior project is likely to be a solo recital.

b. Church Music

Students pursuing the Bachelor of Arts in Music with an emphasis in Church Music are encouraged to participate as vocal soloists/section leaders, conductors, or accompanists for local churches, often with remuneration. The choral, voice, and keyboard faculty assist the students with procurement of such positions. These experiences are considered to be most valuable for the students. Students are encouraged to enroll in private applied study in voice or organ in addition to their major instruments, and may choose as electives any of the following courses: Basic Conducting, Advanced Choral Conducting and Literature, Church Music Methods, History of Church Music, Sacred Vocal Literature, and Accompanying. Participation in both large and small choral ensembles is also recommended. The senior project might include performances as both a conductor and a solo performer.

c. Music History

Students pursuing the Bachelor of Arts in Music with an emphasis in Music History are encouraged to complete the entire 12-credit hour music history sequence (Bachelor of Arts students are required to complete only nine hours of Music History). Other music electives most relevant to the emphasis in Music History include: History of Church Music, Song Literature, Sacred Vocal Literature, Piano/Organ Literature and Materials, Literature of Orchestral Instruments, and Advanced Choral Conducting and Literature. The student must enroll in Special Topics in Music during the senior year to prepare a senior project which might be the presentation of an extended research paper or a lecture-recital.

d. Music Theory

Students pursuing the Bachelor of Arts in Music with an emphasis in Music Theory are encouraged to choose from electives from the following courses: Music Technology, Orchestration, Jazz Improvisation, Acoustical Foundations of Music (cross-listed as Physics 103/Music 103), and applied lessons in Composition. The student must enroll in Special Topics in Music to prepare a senior project which might be the presentation of an extended research paper or a lecture-recital.

e. Composition

Students pursuing the Bachelor of Arts in Music with an emphasis in Composition are expected to enroll in private applied lessons in Composition as well as in an applied performance area. The senior recital would include performances of the student's works. It is suggested that students choosing a composition emphasis elect to enroll in any of the following courses: Orchestration, Jazz Improvisation, Music Technology, Song Literature, Basic Conducting, Advanced Choral Conducting and Literature, Literature of

Orchestral Instruments, Sacred Vocal Literature, and Accompanying. Composition students are encouraged to participate in both choral and instrumental ensembles.

f. Conducting

Students pursuing the Bachelor of Arts in Music with an emphasis in Conducting must be enrolled in an applied performance area and in addition enroll in private applied lessons in Conducting. Students are permitted to enroll in private applied lessons in Conducting only after completion of the freshman and sophomore Music Theory sequence and the basic and advanced conducting courses MUS 340 and MUS 341 or MUS 342. The student must enroll in Special Topics in Music to prepare for a senior project in conducting as approved by their conducting instructor and major advisor.

B. Further Requirements for Music Degrees

1. Music majors must pass the keyboard proficiency standards and the required musicianship proficiency standards established by the School of Music. These examinations are usually attempted by the end of the sophomore year of study (see Keyboard Proficiency requirements II.B. Guidelines for Piano Study and Musicianship requirements II.I. Guidelines for Music Theory Study).
2. All music degrees require a minimum of 15 hours in music courses numbered 300 or above.
3. Music majors in their senior year will undertake a major project in keeping with the program of studies within the major. The project will be planned in consultation with the student's applied music teacher or Schoolal advisor, as appropriate, and the plan will be submitted for School approval no later than **October 15** of the fall semester of the senior year.
4. Music majors are required to attend a minimum of 72 recitals in order to graduate. Programs of each event submitted should be handed in to the Music Coordinator for proper filing. Students should not include programs from concerts in which they participate.

C. Guidelines for Vocal Study

1. Vocal Study

To be accepted for studio applied voice study, a student must be able to:

- a. sing a simple melody on pitch with correct rhythm and phrasing;
- b. have knowledge of the rudiments of music;
- c. have approval of the Vocal Area Coordinator.

The assignment of student to teacher is based on the student's preference whenever possible.

2. Lesson Times and Credit Hours

Please see policies under Applied Music Lessons/Applied Music Examinations, p. 4-5.

3. Voice Studio Class

All voice students attend a weekly studio performance class as part of applied voice study. Students perform their repertoire in class in preparation for public recitals and end-of-term juried examinations. While students majoring in voice normally perform in class

at least every other week, studio class performance requirements are determined by the individual teacher. Voice majors are also expected to perform regularly in Concert Practice and on School recitals.

4. Practice Time

It is expected that the student will practice a minimum of 30 minutes to 1 hour each day, per credit hour. For example, a student taking voice for 2 credit hours is expected to practice a minimum of 1 to 2 hours daily. This practice time is exclusive of ensemble rehearsal time.

5. Repertoire Requirement

For students enrolled for 1 credit hour:	Minimum of 2-3 songs prepared per semester
For students enrolled for 2 credit hours:	Minimum of 5 songs prepared per semester
For students enrolled for 4 credit hours:	Minimum of 8 songs prepared per semester

- a. Minimum repertoire (number of songs) per term of voice study is five per semester (memorized) for those students enrolled for 2 credit hours. Voice performance majors (enrolled for 4 credit hours) will learn a minimum of 8 pieces per semester. Students enrolled for 1 credit hour will learn a minimum of 2 to 3 songs per semester. Specific repertoire requirements are determined by the individual teacher and will depend on the ability of the student, the potential for vocal progress, and the level of study.
- b. A significant portion of the repertoire should be performed in non-English languages. First-year voice majors normally learn repertoire in English, Italian, and possibly one more foreign language. By the third year of study the student should be performing in French, German, Italian, and English.
- c. While the repertoire requirements are the same for all students enrolled in vocal study, voice majors (including those pursuing the Bachelor of Arts, Bachelor of Music Education, and Bachelor of Music in Sacred Music) are expected to perform more difficult music with greater vocal excellence than those students whose vocal studies are considered "secondary" to other applied instruments.
- d. Please note: Students who give non-required recitals are not excused from the repertoire requirement for the semester of the recital.
- e. Voice Performance majors (those pursuing the Bachelor of Music in Performance) are similarly expected to perform at a higher level than those voice majors pursuing the BA and BME degrees.

6. Voice Jury Performance

At the end of the Fall and Spring terms, all students taking voice for credit must sing for a jury of the voice faculty. The student will choose the first song to be performed and the jury will select at least one more piece. Each voice faculty member will submit a grade and comments on this performance to the applied teacher.

See Section I. E. for general policies regarding jury performances and jury grades.

7. Evaluation of Progress in Vocal Study

It is the responsibility of the applied teacher to assign a grade for each term of voice study for credit. This grade should be within one letter (either way) of the average grade from the voice faculty for the jury performance. Each voice teacher will review the standards and grading procedures for his/her studio at the beginning of a student's term of study. Final grades in applied voice are based on (1) preparation for lessons, (2) progress in technique and artistic growth, (3) appropriate literature memorized, (4) participation in studio class and concert practice class, (5) quality of jury performance, and other individual expectations of the teacher.

8. Approval for Music Major

(Please see section I. C. for general policies and procedures regarding application for approval.)

Permission to apply for approval as a voice major must be granted by the voice faculty at the fall semester voice jury in the student's second year of study. The student must sing at least three pieces, in three languages (English plus two foreign languages), and must submit to the jury a comprehensive list of repertoire learned during vocal study at Mercer.

9. Vocal Performance Major

Audition for Performance Major (Bachelor of Music) - Those students who wish to pursue the BM in Performance degree will audition at the second semester (spring) jury of the first year of study. They will sing 15 minutes of repertoire (usually all five of their required pieces). English and Italian are required languages; other languages are optional. Students who are not accepted into the BM degree may audition once more at the end of their third semester of study if they so desire. Auditions for the BM degree are not normally allowed after the third semester of study.

Vocal Performance majors are expected to participate in Mercer University Opera productions.

10. Recital Appearances by Voice Students

(Please see section I. G. for policies and procedures regarding weekly School recitals, junior and senior degree recitals, and non-required recitals.)

Required degree recitals

PLEASE NOTE: Vocal area-required junior, senior, and master's degree recitals may be scheduled Sunday-Thursday as School of Music calendar availability allows and as approved by the applied teacher and accompanist. Student degree recitals will not be scheduled on Friday or Saturday.

Repertoire

Senior recitals for voice majors in all degree programs must include repertoire from the Romantic and Contemporary periods as well as well as repertoire from at least one of the following style periods: Renaissance, Baroque, and Classical. The student must perform repertoire in English, Italian, French, and German on the senior recital.

All repertoire on degree recitals for voice majors must be performed from memory. **Exception:** Chamber music - If a student's degree recital includes a piece of chamber music of a high degree of difficulty, it may be performed with music rather than from memory, for the purpose of accuracy of ensemble performance. PLEASE NOTE: Unmemorized chamber music does not fulfill the required jury exam repertoire requirements.

11. Language Requirement/Vocal Diction

All undergraduate students must complete the language requirement of the University (completion of first-year level language sequence - two semesters or passing the equivalency test). Those students pursuing the BM in vocal performance must choose either French or German for completion of the University's language requirement. BM Vocal Performance majors are also required to complete MUS155a, b and c (the three-semester Vocal Diction sequence).

D. Guidelines for Piano Study

1. Piano Majors

- a. Piano majors have the opportunity to perform regularly in studio repertoire classes Concert Practice and School of Music recitals. It is expected that students will play in studio repertoire class every two weeks. As well, it is expected that piano students will perform in Concert Practice each semester of enrollment in applied music lessons. A senior project (recital) is required of all piano majors, and a junior recital is required of all piano performance majors (see I.E. Applied Music Examinations).
- b. Piano examinations (juries) will be taken at the end of each semester of study.
- c. All piano majors must perform their examinations and recitals by memory.
- d. All teaching repertoire will be selected by the teacher in consultation with the piano student. The jury examination requirement each semester is three works of contrasting style.
- e. Minimum technical requirements for piano majors:
 - (1.) Freshman - All major and minor scales (octaves), arpeggios (triads in inversions) and appropriate etudes
 - (2.) Sophomores - All major and minor scales (octaves, thirds and double octaves), arpeggios (triads and dominant sevenths in inversions) and appropriate etudes
 - (3.) Juniors - All major and minor scales (octaves, thirds, sixths and double octaves), arpeggios (triads, dominant sevenths and diminished sevenths in inversions) and appropriate etudes
 - (4.) Seniors - Appropriate etudes
- f. Piano majors are expected to practice two hours daily; BM Performance majors are expected to practice four hours daily.
- g. Piano majors will accompany at least one person each semester. (see I.I. Accompanying Responsibilities)
- h. Piano majors may choose to accompany as an ensemble option (see III.E. Accompanying).

2. Secondary Piano

- a. All music majors (non-keyboard majors) must study keyboard for four semesters. Students who wish to exempt MUS 109-110 or MUS 209-210 must successfully pass a special piano proficiency exemption examination.
- b. Piano examinations (juries) will take place at the end of each semester of study.
- c. Secondary piano students are expected to practice 30 minutes each day.
- d. Secondary piano students (non-keyboard music majors and non-music majors) may use scores for jury examinations.
- e. Secondary piano students (non-keyboard music majors and non-music majors) are encouraged to play in classes and on recital if appropriate.

3. Keyboard Proficiency Examination

- a. All music majors must pass the School of Music's keyboard proficiency requirements before becoming eligible for graduation. It is important that they attempt to take the test by the end of the sophomore year.
- b. Keyboard Proficiency Exam
 - (1.) Play all major and minor scales two octaves, hands together ascending and descending: quarter note = 120.
 - (2.) Sight-read simple songs found in a typical public school music book, K-5.
 - (3.) Prepare a piano composition, at the minimum of Grade III level in the Royal Conservatory of Music Series, University of Toronto.
 - (4.) Harmonize simple melodies, such as folk songs and popular tunes, using I, IV and V7 chords.
 - (5.) Transpose simple songs up or down a half step or whole step.
 - (6.) Play the following cadential progression in all major and minor keys: I-IV-I-V7-I hands together in all inversions.
 - (7.) Play at sight two non-adjacent lines of a choral score.
- * A sight-singing requirement is also required (See II.I. Guidelines Music Theory Study)
- c. Portions of the Keyboard Proficiency Examination will be retaken until the appropriate level of proficiency is attained.

E. Guidelines for Organ/Harpsichord Study

The study of organ and harpsichord at Mercer is open to all students, regardless of degree program or course of study. The objective is simple: to motivate the student to set and achieve appropriate musical and artistic goals, and to help the student in realizing those goals through various pedagogical means. For each student, regardless of level, the only appropriate goal is to make the most progress possible over the course of a given term; thus, teaching is aimed at equipping the student technically and musically, and to freeing him or her to excel.

This does not mean that student performance is judged entirely on a relative basis. Depending on course of study, a student will achieve a certain level of depth and breadth of repertoire. These goals will be made clear to the student upon acceptance to a particular degree program (Bachelor of Music, Bachelor of Arts, etc.), and monitored closely over the student's period of study. Generally speaking, the Bachelor of Arts degree would involve repertoire such as a trio sonata by

J. S. Bach, one of the three Chorales of Cesar Franck, and one of the sonatas of Paul Hindemith. Bachelor of Music repertoire would be somewhat more involved and extensive.

Organ study at Mercer has two distinctive characteristics:

1. It is based on the premise of historically informed performance of music of all periods and nationalities. Normally but not always, technique-building follows a chronological path, with earlier playing techniques learned before later ones.
2. It affirms the preeminent role of improvisation in the art of the organist and harpsichordist. Systematic instruction in improvisation is integral to the program.

We are particularly fortunate to have excellent instruments at our disposal. All the organs on the Macon campus have mechanical playing action. The large Holtkamp organ in Newton Chapel makes it possible to play a wide range of repertoire. The Richards-Fowkes meantone organ in the Neva Langley Fickling Hall in the McCorkle Music Building is designed for Renaissance and North German repertoire, and the Richards-Fowkes practice organ, with its Kellner temperament, is very versatile. We also have access to a wide range of non-mechanical instruments in the Macon area.

Students have one lesson per week. Missing more than one lesson per semester will be considered excessive. Any student missing three or more lessons will not receive credit for that semester. In addition, studio classes are held periodically. In these sessions, students share with their peers their repertoire and their progress.

At the end of each semester, each student plays a jury examination for the keyboard faculty. Though the instructor decides the student's final grade for the semester, the jury grade plays a major role in that decision.

It is expected that students will attend organ and/or harpsichord events on the campus and in the Macon area. In addition, periodic class trips to important instruments and events are planned. Students are encouraged to participate in these whenever possible. It is recognized that students should regularly hear not only mature artists perform, but also their colleagues from other institutions; for this reason, students are encouraged to attend master classes in our region whenever possible.

F. Guidelines For String Study

1. String instruction is offered to non-music majors as well as music majors in violin, viola, cello, string bass, and guitar for 1 or 2 hours of credit. Students who enroll for credit must perform a jury at the conclusion of each term for members of the faculty. The student must bring a completed (typed or printed) jury examination form to the jury. Music majors whose emphasis is a stringed instrument are expected to successfully play an upper division jury at the end of their sophomore year to determine if they have achieved sufficient mastery of technique on their instrument to complete the degree.
2. All majors are required to practice a minimum of two hours daily; BM in Performance majors for four hours daily. It is suggested to practice in shorter segments instead of long blocks of time. Students must own their own metronome and preferably an electronic tuner for daily use in their

practice sessions. Repertoire and scale requirements will be established by the applied teacher to correspond with the student's ability level. All students studying applied music will be required to participate in the Mercer University Orchestra and are encouraged to join their fellow students to form and play chamber music for various groupings.

G. Guidelines For Percussion Study

1. Percussion instruction is offered to music majors and non-majors for 1 or 2 hours of credit. Students who enroll for credit must perform a jury at the conclusion of each semester for members of the faculty. The student must bring a completed (typed or printed) jury examination form to the jury. Percussion majors are expected to successfully play an upper division jury at the end of their sophomore year to determine if they have achieved sufficient mastery of technique on the various percussion instruments to complete the degree.

2. All majors are required to practice a minimum of two hours daily; BM in Performance majors for four hours daily. It is suggested to practice in shorter segments instead of long blocks of time. Students must own their own metronome and preferably an electronic tuner for daily use in their practice sessions. Repertoire and scale requirements will be established by the applied teacher to correspond with the student's ability level. Music majors studying applied music and Band Scholarship recipients will be required to participate in Percussion Ensemble and are encouraged to join their fellow students to form and play chamber music for various groupings.

H. Guidelines For Brass Study

1. Brass instruction is offered to music majors as well as non-majors in trumpet, horn, trombone, euphonium, and tuba for 1 or 2 hours of credit. Students who enroll for credit must perform a jury at the conclusion of each term for members of the faculty. The student must bring a completed (typed or printed) jury examination form to the jury. Music majors whose emphasis is a brass instrument are expected to successfully play an upper division jury at the end of their sophomore year to determine if they have achieved sufficient mastery of technique on their instrument to complete the degree.

2. All majors are required to practice a minimum of two hours daily; BM in Performance majors for four hours daily. It is suggested to practice in shorter segments instead of long blocks of time. Students must own their own metronome and an electronic tuner for daily use in their practice sessions. Repertoire and scale requirements will be established by the applied teacher to correspond with the student's ability level. Music majors studying applied music and Band Scholarship recipients will be required to participate in Brass Ensemble and are encouraged to join their fellow students to form and play chamber music for various groupings.

I. Guidelines For Woodwind Study

1. Woodwind instruction is offered to music majors as well as non-majors in flute, oboe, clarinet, bassoon, and saxophone for 1 or 2 hours of credit. Students who enroll for credit must perform a jury at the conclusion of each term for members of the faculty. The student must bring a completed (typed or printed) jury examination form to the jury. Music majors whose emphasis is a woodwind instrument are expected to successfully play an upper division jury at the end of their sophomore year to determine if they have achieved sufficient mastery of technique on their instrument to complete the degree.

2. All majors are required to practice a minimum of two hours daily; BM in Performance majors for four hours daily. It is suggested to practice in shorter segments instead of long blocks of time. Students must own their own metronome and an electronic tuner for daily use in their practice sessions. Repertoire and scale requirements will be established by the applied teacher to correspond with the student's ability level. Music majors studying applied music and Band Scholarship recipients will be required to participate in Woodwind Ensemble and are encouraged to join their fellow students to form and play chamber music for various groupings.

J. Guidelines for Composition Study

Beginning composition students should sign up in the fall for composition class. This is a 1-credit year-long class which will introduce students to a wide range of contemporary styles and techniques.

The BA in Music with emphasis in composition approaches the area of composition as a craft. Just as performance majors practice and refine their playing skills on their instruments, the composition major studies and improves his or her skills through both the study of scores and recordings of major works of western music, as well as through a constant production of original material. In composition lessons, the student will, in addition to working on original pieces, be required to submit two to three papers concerning the score study of compositions assigned during the semester. The assigned pieces will be chosen based on the student's needs.

As a prerequisite to studying composition, students should complete MUS 106a. With permission of the instructor, students with previous experience who are currently enrolled in MUS 105a may also take this course.

For application into the composition program, a student must submit to the composition faculty a portfolio of at least three (but no more than five) works that the student feels represents a thorough cross-section of their compositional style. Recordings of the submitted works are encouraged, but not required. The portfolio is then examined by a committee, who look for originality and potential within the works, and use these criteria to determine acceptance into the program.

Students pursuing the B.A. with an emphasis in composition should take a minimum of 6 credits of applied composition (please see guideline for the BA to determine total number of applied lesson credits). These credits will normally be taken over the course of two or three years. After acquiring two credits from one year in composition class, students may take two additional years of lessons with one credit each semester or one additional year of lessons with two credits each semester. Due to limited space in the composition studio, students who are minoring in music and desire an emphasis in composition need to make a formal request before proceeding with this emphasis.

Students need to have a performance before a jury of three faculty members which will include their composition instructor. This performance may take place in Concert Practice or in a private hearing scheduled by the student. This performance should be completed at the end of the first year or the beginning of the second year of composition study.

Students aspiring to study composition must gain permission of the instructor. Permission will be given to any student who has achieved an appropriate level of proficiency with music theory. The objective of the study will vary between students, but the basic goal remains: to broaden the musical horizon to include contemporary composition techniques and to utilize this knowledge successfully in composition projects. Weekly meetings will be arranged, and each student will keep a listening journal which will be read by the instructor throughout the semester. An appropriate final project will be agreed upon by the instructor and student. It is encouraged that all students involved in composition seek performances by student performers.

K. Guidelines for Music Theory Study

1. All music majors are expected to begin theory and musicianship study in their freshman year. Therefore, MUS 105 (a and b) are normally scheduled for the freshman year and MUS 256 (a and b) and MUS 257 (a and b) for the sophomore year. The School standard for sight-singing requires use of movable do solfege for all tonal exercises and French syllables for rhythmic exercises. It is expected that each of these courses will serve as a prerequisite for the one following it.

2. All music majors must pass the School of Music's musicianship proficiency requirement before becoming eligible for graduation. Students will attempt this test at the end of their sophomore year. In the event of failing this exam, students must schedule future attempts. The Musicianship Barrier Examination consists of the following:

Sight-singing Proficiency Exam - Students must demonstrate an appropriate level of sightsinging ability demonstrated by successfully singing a simple tonal melody, a more involved tonal melody containing a modulation, a simple a-tonal melody, and random interval drills.

Aural Skills Proficiency Exam - Students must demonstrate an appropriate level of aural recognition demonstrated by successful identification of intervals, triads, and seventh chords and transcription of a simple one-line melody, a two-part melody, and a four-part harmonic progression.

L. Guidelines for Music History

All music majors will be required to take certain courses in the history of music. The exact nature of this requirement is determined by the student's degree program, with most students taking a four-course sequence consisting of the following:

MUS 411: History of Music to 1680.

MUS 412: History of Music from 1680 to 1800.

MUS 413: History of Music from 1800 to 1910.

MUS 414: History of Music from 1910 to the present.

In the music history classes, regular attendance is essential for two reasons:

1. Examinations and quizzes will deal primarily with the lecture material. Anything over three absences during a semester will be considered excessive. Any student with five or more absences will not receive credit for the course.

2. The courses have two objectives: first, to provide a strong and durable factual grounding in the evolution of musical style; and second, to provide experiences which contribute the student's formation as a musician.

Experiences embodied in the class sessions are carefully designed with these objectives in mind, and no amount of outside reading can replace them. Assigned collateral reading is intended to broaden or add perspective to what is presented in class.

A major component to music history study is listening. The student will be provided with a listening list at the beginning of the semester, with adjustments made as the term progresses.

Pieces and styles under consideration at a particular time become prime material for quizzes, which may be announced or unannounced. Thus, it is vital that the student plan to use the library listening center sufficiently to remain current in this aspect of the course. In addition to the regular class sessions, students will be required to attend listening sessions in which larger works are presented in their entirety. There are usually four such sessions per semester.

MUS 411, 412, 413, and 414 are upper division courses. In those courses, therefore:

1. It is assumed that the student will be conversant in basic concepts of music theory, especially diatonic harmony, chromatic harmony, counterpoint, and form.
2. It is assumed that the student will write in a style and at a level consistent with university work. Problems in such mechanical areas as spelling, punctuation and essay construction will result in grades being lowered.

The student is reminded that the grade C is recognized as indicative of average performance at the university level. With this standard in mind, students will be evaluated on their command of the course material and the quality of their work.

M. Guidelines for Music Education Study

All students interested in meeting certification requirements for the state of Georgia are encouraged to make an appointment with the Dean of the Macon Teacher Education Program or with the Assistant Director of Teacher Education to discuss requirements for certification in Music: P-12. Follow the procedure as outlined below:

Criteria and Procedures for Admission to the Teacher Education Program

ADMISSION TO TEACHER EDUCATION

Students who wish to begin a teacher education program with the intent to seek a degree and/or initial certification may register for any non-restricted education course. Non-restricted education courses include all 200 level courses and EDUC 357, 360, and 378/379. However, all students must formally apply for full admission status in the Tift College of Education's Teacher Education Program, i.e., admission to teacher candidacy. Admission to the University does not constitute admission to teacher candidacy. Applications for teacher candidacy are available on line.

Because of the sequencing of courses and because of prerequisite courses for admission to teacher candidacy, students should declare their specific major or certification intent in the Tift College of Education in the first semester of enrollment. A copy of the Teacher Education Handbook (Tift College of Education web site) should also be accessed in the first semester of enrollment so that prospective teacher candidates can become aware of teacher education requirements, policies and procedures.

Admission to Teacher Candidacy

To be fully admitted to teacher candidacy, a student must:

1. Have a cumulative undergraduate GPA of 2.5
2. Have taken and have earned no grade below a “C” in FYS 101 and FYS 102 or LBST 175 and LBST 180.
3. Have taken and have earned no grade below a “C” in the math core class.
4. Have passed all education courses taken and have earned no grade below a “C”.
5. Have passed all courses taken for areas of concentration in middle grades or for certification in secondary and P-12 content areas and have earned no grade below a “C”.
6. Have passed all GACE I basic skills tests with a score on each test that reflects the minimum score set by the Georgia Professional Standards Commission. Students may be exempt from this requirement if they provide official documentation of qualifying scores on any of these tests: SAT, ACT, GRE, CBEST, CLAST, FTCE-GK.
7. Have declared a major in teacher education. Secondary education students need to declare the appropriate major in the College of Liberal Arts and need to declare the intent to seek Secondary Education Teacher Certification (See Major–Minor Form.) Those students seeking P–12 certification in music should declare Music Education as a major in the Townsend School of Music (See Major-Minor Form.)
8. Have submitted an application for admission to Teacher Candidacy in the semester prior to registering for any restricted 300 and 400 level education courses.
9. Have attended a Teacher Education Orientation session.

Progression Policy

Once a student is admitted to Teacher Candidacy, he/she must:

1. Maintain a cumulative GPA of 2.5 or better.
2. Maintain a 2.75 GPA or better in all education courses required for the major, including courses required for areas of concentration in middle grades or courses required for certification in secondary content areas or in special subjects, e.g., music.
3. Successfully complete all education courses. A teacher candidate who receives a grade below “C” in more than two (2) education courses will be dismissed from the Teacher Education Program. Only two (2) education courses with grades below “C” may be repeated, and no education course may be repeated more than one time.
4. Have positive recommendations from MUS 215: Sophomore Practicum I and MUS 216: Sophomore Practicum II in order to advance. Please note that field experience placements must meet all diversity criteria, i.e., placement in a minimum of three (3) different schools and placement in required grade clusters.
5. Have successfully completed all education courses and all content courses required for certification prior to recommendation for student teaching. Further, in order to be

recommended for student teaching, a student may have no more than eight (8) hours of general education coursework to be completed in the term following student teaching.

6. All music education majors are required to establish, through the Tift College of Education, a LiveText portfolio account and to enter assigned artifacts from specified courses. These courses will begin in the student’s sophomore year and run through the completion of student teaching. For a complete list of required courses and artifacts, contact Dr. Douglas Hill, Director of Music Education.
7. Music Education majors will be required to choose from two specializations: (1) vocal/general music specialization or (2) instrumental specialization, by the end of their sophomore year of study. Once a declaration is selected, the student will not be permitted to change declarations prior to graduation.

Candidate for Certification

In order to be recommended for licensure/certification, a teacher candidate must:

1. Have successfully met all Progression Policy criteria.
2. Have a positive recommendation from student teaching.
3. Have successfully completed all program/degree requirements.
4. Have successfully completed Portfolio requirements.
5. Have successfully passed the appropriate GACE II test(s) and have submitted complete score reports to the appropriate Certification Office.
6. Have met all state requirements for certification
7. **GACE I: Basic Skills Assessment**

Assessment Name	Tests and Codes	Availability	Passing Score
Basic Skills	Test 1: Reading (200)	Afternoon Only All test dates	220
	Test 2: Mathematics (201)	Afternoon Only All test dates	220
	Test 3: Writing (202)	Afternoon Only All test dates	220

Teacher Candidates are exempt from this requirement if they have earned qualifying scores on any of these tests:

SAT: Verbal and Mathematics combined score of 1000

GRE: Verbal and Quantitative combined score of 1030

ACT: English and Mathematics combined score of 43

Course Requirements

Professional and Pedagogical Studies

- EDUC 220* Foundations of Education
- EDUC 256* Adolescent Health and Development
- EDUC 283* Fundamentals of Special Education
- EDUC 357* Psychology of Learning
- EDUC 492 Student Teaching

* non-restricted education courses

Content Studies

- EDUC/MUS 157, 215, 216, 221, 222, 223, 224, 370, 372, 474/475

Students should contact assigned advisors for other required courses as designated by the Tift College of Education and/or by the Professional Standards Commission. Students should also Refer to the Teacher Education Handbook for other information regarding the Teacher Education Program (www.mercer.edu > Departments and Services > Education > Tift College of Education > Field Experiences > Office of Teacher Certification > Education Handbook

Completion of Certification Requirements

To complete certification requirements and to be recommended for licensure/certification, music education teacher candidates must:

1. Have successfully met all Progression Policy criteria.
2. Have a positive recommendation from student teaching.
3. Have successfully completed all program/degree requirements.
4. Have successfully completed Portfolio requirements.
5. Have successfully passed the appropriate GACE II tests and have submitted complete score reports to the appropriate Certification Office:
Music Test I (111)*
Music Test II (112)*
6. Have met all state requirements for certification.

*Tests are morning only on all test dates. Test I includes recorded components; examinees who arrive late will not be admitted.

I. First Year Seminar (8 hours)	Planned	Completed	Grade
FYS 101 (4)			
FYS 102 (4)			
II. Mathematics (3 hours)			
MAT 104, 121, 133, 141, 191 and 191L, 226 (3)			
III. SCI 105 (3)			
IV. Laboratory Science (at least 4 hours)			
BIO 115, 116, 211, CHM 108, 111 112, 115			
EES 150, EES 105, 110, PHY 141 & 121L, 161 & 121L			
V. Foreign Language Competency (0-8 hours)			
Exam or FRE, GER, GRK, LAT, SPN 111-112			
VI. Senior Capstone (3 hours)			
VII. Elective Course (1-3 hours)			

N. Ensembles

All intended music majors must participate in at least one ensemble per semester during all four years at Mercer. Those students who receive music scholarships will perform in one or more ensembles in their performance areas as designated by the Director of Choral Studies, the Director of Instrumental Ensembles, or the School Dean. In order to encourage individual development in academic study and in solo performance, the following limitations are placed on the number of ensembles in which a student may participate per semester.

Voice majors may perform in no more than two choral ensembles per semester. Those voice majors who participate in opera or musical theater productions should elect to perform in only one ensemble during the semester of the production.

Keyboard majors may perform in no more than two ensembles per semester. Those keyboard majors accompanying two or more soloists should elect to perform in only one ensemble.

Instrumental majors (winds, percussion, strings) may perform in no more than three ensembles per semester. Exceptions may be made to the limitations above with the permission of the student's applied teacher in consultation with the appropriate ensemble director.

1. Choral Ensembles

Mercer Men's Choir – This group performs traditional and popular arrangements as well as vocal chamber music. Audition required.

Mercer Singers - This is Mercer's premiere vocal touring ensemble. Membership is open to any student, but an audition is required. This group performs on campus and gives several performances off campus each semester. The Singers will tour during the spring break.

Women's Chamber Choir - This group performs jazz and popular arrangements as well as vocal chamber music.

General Requirements for Students Majoring in Voice and Students Receiving Voice Scholarship:

Voice students are required to perform in either Mercer University Choir or Mercer Singers during each semester in which they are enrolled in the University. Mercer Singers is an auditioned ensemble and the student must be accepted into this choir via the audition process. Students who wish to expand their choral experience and perform in both ensembles may do so with the approval of the director and their private voice instructor.

2. Instrumental Ensembles: Mercer Wind Ensemble, Mercer Jazz Ensemble, Mercer/Macon Symphony Youth Orchestra, Jazz Combo, Brass Ensemble, Percussion Ensemble, Woodwind Ensemble, and Basketball Pep Band. Audition required.

Mercer Wind Ensemble - This organization comprised of wind and percussion musicians is the select instrumental performance ensemble of Mercer. Due to its flexible instrumentation, the class performs a wide range of repertoire from the Renaissance to, and including, the twenty-first

century. This group tours annually in the southeastern United States. Membership is open to any Mercer student, but an audition is required.

Mercer/Macon Symphony Youth Orchestra - This ensemble is a joint effort on the part of the School of Music and the Macon Symphony Orchestra. The orchestra performs the standard repertory from the past three centuries. Each semester culminates in a public concert. Membership is open to any Mercer student, but an audition is required.

Instrumental Chamber Ensembles - Percussion, woodwind, brass, and string ensembles are available for students to develop ensemble skills and perform a wide range of repertoire.

1. The following guidelines are included in this handbook to better facilitate the expectations and outcomes of the various instrumental ensembles.

a. All members will be responsible for the preparation of the ensemble's literature which includes having the correct instrument, correct percussion equipment setup, a pencil to mark music, etc.

b. Schedules will be given at the beginning of each semester but are subject to change. Advance notice of any schedule change will be given by the director as soon as possible. Students must inform the director of each ensemble with any conflicts in the first week of class.

c. Grading Policy: The student's grade will be based upon the following areas: Attendance* - Intonation Check Form - Music Checkoff - Music Preparation - Performance(s)

d. All student musicians are expected to complete thorough preparation of all concert music through individual practice outside of rehearsal. Since concerts are usually only a few weeks apart, students will have to correct all note and rhythm problems within the first two weeks of rehearsal so the director can adequately rehearse without constant stopping for technical problems. By the end of the third week of preparation for each concert, all music must be checked off by the section leader or director. If a student needs additional help, contact should be made with the section leader, applied teacher, or director before that date. To improve intonation, all wind players will need to pair up with a like instrument (if possible) to complete an "Intonation Check Form". Once completed, the student will compare it with the previous semester to check progress in this area. The Intonation Check Form will be due the second week of the semester. The student is only required to turn in one form in the case of membership in several ensembles. This form will assist the performer in identifying which pitches are out of tune on their instrument and which direction they need to be adjusted.

2. The following Attendance Policy will explain this area in detail. This policy is not used to punish anyone, only to ensure everyone is in rehearsal on time. Much of our music with regards to balance and necessary instrumentation is impossible to prepare if anyone is absent from rehearsal.

Mercer University Instrumental Ensemble Attendance Policy

In order for each student involved in an ensemble to successfully improve and gain knowledge from the course, attendance at all rehearsals is imperative since some literature cannot be rehearsed if a single performer is absent. Procedures used to monitor attendance contain the following guidelines:

- a. All students will receive schedules at the beginning of each semester to give sufficient advance notice of all rehearsals and performances. It is understood that absence of any kind for any reason is exceptional and serious.
- b. Should it become necessary for a student to be absent due to illness or other unusual circumstances such as a death in the family, he/she should fill out an excuse slip before the absence (or, in case of illness, immediately upon return) and give it to the student assistant in charge of attendance.
 - (1) If the excuse is acceptable, the student assistant will be instructed by the professor to adjust his/her attendance record.
 - (2) If the excuse is unacceptable, the student assistant will return the excuse slip so marked to the student.
 - (3) A doctor's excuse will be required for absences due to illness involving more than one rehearsal.
- c. Each unexcused absence lowers the grade by one letter.
- d. In the event that a student wishes to contest an unaccepted excuse, he/she will make an appointment with the professor in charge of the ensemble. If the professor accepts the excuse, he/she will then take the approved and initialed excuse slip to the student assistant for adjustment in the attendance record.
- e. Tardiness is considered exceptional and will require a written excuse and consultation with the professor in charge of the ensemble at the conclusion of the rehearsal for which the student was late.
 - (1) Failure to consult with the professor immediately following the rehearsal will result in an automatic unexcused tardiness.
 - (2) Two instances of unexcused tardiness will be considered the same as one unexcused absence.

3. Chamber Music

The Women's Chamber Choir is a group of students formed by audition each fall. Their repertory represents the major historical periods of compositions through the present time. The Woodwind, Brass, Percussion, and String Ensembles and various combinations of instruments from within these ensembles are organized and rehearsed for performance each year.

Chamber Music Ensemble is a course designed to explore and perform such traditional ensemble repertoire as piano trios, string trios, piano quartets, etc.

Flute Choir is a course designed to explore and perform flute music from the Renaissance to the present.

Pianists choosing the accompanying option for their ensemble credit (see III.E.) may form various instrumental chamber music ensembles during their junior and senior years.

The Mercer University Basketball Pep Band is open to all students. Auditions are held every November for the 16 paid members. The Pep Band plays for home men's and women's games during October through March each year. Interested students should contact the Pep Band Director regarding membership.

4. Opera Workshop

Mercer University Opera gives at least one fully staged and costumed production per year. The work performed may be a complete opera or a program of scenes from the standard operatic repertory. In addition to performances on campus for the public, students in MU Opera productions often perform for audiences of school children, Mercer alumni, and for community groups.

Participation

Students who wish to participate in MU Opera productions must have permission of the Director, and should enroll in Opera Workshop (MUS 478.001 - 2 hours credit). Although the course is designed to help students integrate their acting and singing skills, participation is not limited to voice majors. Students enrolled will audition at the beginning of the semester and will be given roles appropriate to their abilities. Students assume responsibility for some technical aspects of the production in addition to performing (set construction, operation of lighting equipment, stagehands, etc.).

5. Accompanying

With the approval of the applied keyboard teacher, junior or senior keyboard majors may substitute studio and recital accompanying for ensemble participation. Students choosing this option will be required to accompany, without remuneration, a junior or senior recital each semester and the necessary hours of studio instruction per week. The scholarship requirement will be reduced to one person if this option is chosen.

IV. FACILITIES

A. Guidelines for use of the McCorkle Music Building

1. All events in the McCorkle Music Building will be scheduled through the Administrative Assistant to the Dean in the School of Music.
2. Priority for scheduling events will be made with the following considerations:
 - a. School of Music educational activities take precedence
 - b. College of Liberal Arts and University activities receive second priority
 - c. External organizations that are compatible with the proper use of the specialized music facility and share a common educational purpose will be considered next
 - d. Other activities and organizations that do not conflict with any of the previously scheduled activities will also be considered
3. Lockers
 - a. Students will obtain lockers for the hallway lockers from the Music Office. A \$5.00 deposit is required.
 - b. Students will obtain lockers for the instrumental storage room cabinets from the Music Office. A \$5 deposit is required.
4. Practice Rooms
 - a. Sign-up sheets will be posted on the practice room doors for scheduling individual practice times.
 - b. Priority is given to piano majors for the use of practice rooms 171 and 172.
 - c. Leave all benches, chairs, and music stands in their assigned practice rooms.
 - d. Take care of our instruments. Do not set any sharp objects (instruments, instrument cases, etc.), food, or drinks on any piano in the building.
 - e. Percussion students may obtain a key for the percussion practice room (142). A \$5.00 deposit is required.
5. Neva Langley Fickling Hall
 - a. Recording - All recording activities are scheduled through the Recording Supervisor for the School of Music. The recording session must be scheduled at least three weeks before the performance date.
 - b. Rehearsal/Faculty - Faculty and representatives of School-approved events may reserve rehearsal time in the recital hall. All rehearsal times are booked through the Music Office.
 - c. Rehearsal/Students - Students may use the recital hall facilities for practice only when preparing for a recital appearance. The following maximum limits have been established:
 1. Senior recital (full recital) - six hours
 2. Junior recital or senior half recital - three hours
 3. Regular student recital performance - thirty minutesAll rehearsal times are booked through the Music Coordinator. Except for organists, the recital hall will not be available for routine practice. During the day, organists may sign out practice time in the hall directly with the Music Coordinator. Other times in the hall may be allotted to student organists at the request of the Organ professor.

d. Maintenance

1. The person reserving time in the hall will be held responsible for the security of instruments and the physical condition of the hall during time(s) reserved.
 2. Piano covers must be correctly placed on the pianos except during rehearsal or performance. No equipment, flowers, plants, or other articles are to be set on the grand pianos.
 3. The stage must be cleared of stands, Deans, risers, etc., unless prior approval is received.
 4. Stands, chairs, pianos that are assigned to the recital hall area may not be removed.
 5. No food, beverages, gum, etc., are allowed in the recital hall.
 6. The movable walls on stage remain in the locked position. These walls may not be moved without the permission of the Music Coordinator.
 7. Scraping the stage floor with sharp or heavy objects is prohibited.
 8. The mezzanine level is a restricted area for all students. Only organ students have permission to practice in this area. The exit door on the mezzanine level may only be used in case of an emergency.
 9. Use of the recital hall is restricted to 189 persons.
 10. Smoking is prohibited throughout the entire McCorkle Music Building.
 11. Small receptions may be scheduled following an event if approved by the School of Music and if custodial service for cleaning up afterward is provided. Receptions are allowed in the lobby of the McCorkle Music Building only; no food is allowed in the gallery. The supplying of all serving equipment as well as the moving of tables will be the responsibility of the organization using the recital hall.
- e. The person responsible shall see that all doors to the recital hall are securely locked before departing.
- f. Ushers and stage managers are scheduled by the Music Office for Mercer ensembles, faculty programs, and student recitals. Other events must provide their own usher and stage staff.
- g. All programs must be prepared by the Music Office. Program printing costs for recitals that are not required in the degree program are paid for by the performers.

B. Guidelines for the use of the Neva Langley Fickling Hall by external organizations

1. Scheduling - All events in the Neva Langley Fickling Hall will be scheduled through the Music Office.
2. Booking - The Neva Langley Fickling Hall is heavily booked by the School of Music. Only events that are compatible with the proper use of the specialized music facility will be scheduled. Priority for scheduling events will be made with the following considerations:
 - a. School of Music educational activities take precedence
 - b. College of Liberal Arts and University activities receive second priority
 - c. External organizations that share a common educational purpose will be considered

- d. Other external activities and organizations (non-Mercer groups) that do not conflict with any of the previously scheduled activities will also be considered
 - e. External events must be booked after October 15 of the academic calendar year and not earlier than two months before the scheduled event
3. Rental fees:
- a. \$800 rental fee per day for use of the hall by external organizations
 - b. \$100 minimum fee for non-profit music societies or organizations that have a common educational purpose as approved by the School of Music
4. Recording - Organizations will schedule all recording activities through the Recording Supervisor (fee negotiable) in the School of Music. The recording session must be scheduled at least three weeks before the date of the event. **Recording equipment can only be operated by authorized personnel.**
5. Organizations must schedule an approved stage manager and ushers (fees negotiable) with the Music Coordinator. The stage manager will be present throughout the organization's event and will see that all guidelines are met. **All lighting equipment can only be operated by authorized personnel.**
6. All doors to the recital hall must be securely locked before departing.
7. Maintenance
- a. The organization reserving time in the hall will be held responsible for the security of instruments and the physical condition of the hall during time(s) reserved. The organization will be required to pay for damages to furniture, musical instruments or the hall.
 - b. Piano covers must be correctly placed on the pianos except during rehearsal or performance. No equipment, flowers, plants, or other articles are to be set on the grand pianos.
 - c. The stage must be cleared of stands, chairs, risers, etc., unless prior approval is received.
 - d. Stands, chairs, pianos that are assigned to the recital hall area may not be removed
 - e. No food, beverages, gum, etc. are allowed in the recital hall.
 - f. The movable walls on stage must remain in the locked position. These walls may not be moved without the permission of the Music Coordinator.
 - g. The mezzanine level is a restricted area for all persons.
 - h. Scraping the stage floor with sharp or heavy objects is prohibited.
 - i. Use of the recital hall is restricted to 189 persons.
 - j. Smoking is prohibited throughout the entire McCorkle Music Building.
 - k. Small receptions may be scheduled following an event if approved by the Music School and if custodial service for cleaning up afterward is provided. Receptions may be held in the lobby of the McCorkle Music Building only; no food is allowed in the gallery. The supplying of all serving equipment as well as the moving of tables will be the responsibility of the organization using the recital hall.
 - l. Photography or videotaping is not allowed without the permission of the Music School.
8. Printed programs will be furnished by the organization.

IV. APPENDIX

A. Sample Course Distributions

BACHELOR OF MUSIC IN PERFORMANCE

	Fall	Hours	Spring	Hours
Fr.	MUS 156 - Concert Practice	0	MUS 156 - Concert Practice	0
	MUS 160-469 - Applied	2	MUS 160-469 - Applied	2
	MUS 105a - Music Theory I	2	MUS 106a - Music Theory II	2
	MUS 105b - Musicianship Skills I	1	MUS 106b - Musicianship Skills II	1
	MUS 109 - Class Piano I, 139 Or/H Sk I or 141 Piano Ped. & Acc. I	1	MUS 110 - Class Piano II, 140 Or/H Sk II or 142 Piano Ped. & Acc. II	1
	MUS 182, 190-192 - Ensemble	1	MUS 182, 190-192 - Ensemble	1
	Freshman Year Seminar	4	Freshman Year Seminar	4
	General Education/Electives		General Education/Electives	
Soph.	MUS 156 - Concert Practice	0	MUS 156 - Concert Practice	0
	MUS 160-469 - Applied	4	MUS 160-469 - Applied	4
	MUS 256a - Music Theory III	2	MUS 257a - Music Theory IV	2
	MUS 256b - Musicianship Skills III	1	MUS 257b - Musicianship Skills IV	1
	MUS 209 - Class Piano III, 213 Or/H Sk III or 238 Piano Ped. & Acc. III	1	MUS 210 - Class Piano IV, 214 Or/H Sk IV or 239 Piano Ped. & Acc. IV	1
	MUS 182, 190-192 - Ensemble	1	MUS 182, 190-192 - Ensemble	1
	MUS 155A - Vocal Diction	1	MUS 155B - Vocal Diction	1
	General Education/Electives		General Education/Electives	
Jr.	MUS 156 Concert Practice	0	MUS 156 - Concert Practice	0
	MUS 160-469 - Applied	4	MUS 160-469 Applied	4
	MUS 411-414 - Music History	3	MUS 411-414 - Music History	3
	MUS 316 Lit. of the Instrument	3	MUS 356 Form and Analysis	3
	MUS 340 - Conducting	2	MUS 182, 190-192 - Ensemble	1
	MUS 182, 190-192 - Ensemble	1	MUS 317 - Song Literature	3
	General Education/Electives		General Education/Electives	
			MUS 438 - Voc. Ped. or 439 - Ped. Orch./Guitar	3
			MUS 313 - Lit. Or Or/H, 314 Lit. Of Pi	3
			MUS 155C - Vocal Diction	1
Sr.	MUS 156 Concert Practice	0	MUS 156 Concert Practice	0
	MUS 160-469 Applied	4	MUS 160-469 Applied	4
	MUS 411-414 - Music History	3	MUS 411-414 Music History	3
	MUS 359- Counterpoint	3	MUS 182, 190-192 - Ensemble	1
	MUS 182, 190-192 - Ensemble	1	Senior Capstone	3
	General Education/Electives		General Education/Electives	
	Music Courses	78 hours (Vocal, Instrumental/Guitar majors)		
		75 hours (Keyboard majors)		
	General Education Courses	30 hours (3 hours of Fine Arts credits may be applied from music courses to Gen. Ed. Courses)		
	General Electives (Maximum of 3 hours from secondary applied area)	6 hours (Vocal) 9 hours (Instrumental/Guitar majors) 12 hours (Keyboard majors)		

TOTAL 128 hours

Students who expect to receive their music degrees at the end of four academic years should complete from 15 to 18 hours of credit each semester.

1. Elective courses may be interchanged with general education courses; it may be possible to take some of these courses during semesters other than those indicated.

2. Conducting and Music Literature/Accompanying may be interchanged between the junior and senior year.

3. Recitals are required in both the junior and senior years.

BACHELOR OF MUSIC EDUCATION
Students entering in the Fall of even years.

	Fall	Hours	Spring	Hours
Fr.	MUS 156 - Concert Practice	0	MUS 156 - Concert Practice	0
	MUS 160-469 - Applied (1)	2	MUS 160-469 - Applied	2
	MUS 105a - Music Theory I	2	MUS 106a -Music Theory II	2
	MUS 105b - Musicianship Skills I	1	MUS 106b - Musicianship Skills II	1
	MUS 109 - Class Piano I, 139 Or/H Sk I or 141 Piano Ped. & Acc. I	1	MUS 110 - Class Piano II, 140 Or/H Sk II or 142 Piano Ped. & Acc. II	1
	MUS 182, 190-192 - Ensemble	1	MUS 182, 190-192 - Ensemble	1
	MUS/EDUC 221 – Woodwind Tech.	2	MUS 222 – Percussion Tech	2
	General Ed.	3	General Ed.	3
	UNV 101	1	Freshman Year Seminar	4
	Freshman Year Seminar	4	General Ed. (Foreign Language)	4
	General Ed. (Foreign Language)	4		
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Soph.	MUS 156 - Concert Practice	0	MUS 156 - Concert Practice	0
	MUS 160-469 - Applied (1)	2	MUS 160-469 - Applied (1)	2
	MUS 256a - Music Theory III	2	US 257a - Music Theory IV	2
	MUS 256b - Musicianship Skills III	1	MUS 257b - Musicianship Skills IV	1
	MUS 209 - Class Piano III, 213 Or/H Sk III or 238 Piano Ped. & Acc. III	1	MUS 210 - Class Piano IV, 214 Or/H Sk IV or 239 Piano Ped. & Acc. IV	1
	MUS 182, 190-192 Ensemble	1	MUS 182, 190-192 Ensemble	1
	MUS/EDUC 223 Brass Techniques	2	MUS/EDUC 224 String Techniques	2
	MUS 411 Music History I	3	MUS 412 Music History II	3
	EDUC (256, 220,357, or 283)	3	EDUC 256, 220, 357, or 283)	3
	General Ed.	3	MUS 215 – Sophomore Practicum I	1
	MUS 216 – Sophomore Practicum II	1		
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Jr.	MUS 156 Concert Practice	0	MUS 156 - Concert Practice	0
	MUS 160-469 Applied	2	MUS 160-469 Applied (1)	2
	MUS 413 - Music History III	3	MUS 414 Music History IV	3
	MUS 340 – Basic Conducting	2	MUS 341 Adv. Choral Conducting or 342 – Adv. Instrumental Conducting	
	MUS 359 - Counterpoint or 356	3	MUS/EDUC 370 Elem. School Specialist	3
	MUS 182, 190-192 - Ensemble	1		
	MUS/EDUC 372 - Sec. School Methods	3	General Ed. (ENV 103)	2
	MUS/EDUC 474 - Adv. Choral Methods or EDUC (256, 220, 357, 283)	3	MUS 157 – Vocal Techniques	2
	General Ed.	2	General Ed.	3
			General Ed.	3
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Sr.	MUS 156 Concert Practice	0	EDUC 492 - Student Teaching	15
	MUS 160-469 Applied	2		
	MUS 350 - Orchestration	3		
	MUS 182, 190-192 - Ensemble	1		
	EDUC 225/Teacher Ed.	1		
	MUS/EDUC 475 - Adv. Instru. Methods or EDUC (256,220,357, or 283)	3		
	Senior Capstone	3		
	General Ed.	3		
	Music Courses	52 hours		
	General Education Courses	30 hours		
	EDUC (Education Courses)	48 hours		
	TOTAL	130 hours		

Students who expect to receive their music degrees at the end of four academic years should complete from 17 to 20 hours of credit each semester.

Note: Due to the need to keep the spring semester of the senior year clear for student teaching, it may be necessary for music education majors to attend summer school to take at least one general education course or one education course.

BACHELOR OF MUSIC EDUCATION
Students entering in the Fall of odd years.

	Fall	Hours	Spring	Hours
Fr.	MUS 156 - Concert Practice	0	MUS 156 - Concert Practice	0
	MUS 160-469 - Applied	2	MUS 160-469 - Applied	2
	MUS 105a - Music Theory I	2	MUS 106a -Music Theory II	2
	MUS 105b - Musicianship Skills I	1	MUS 106b - Musicianship Skills II	1
	MUS 109 - Class Piano I, 139 Or/H Sk I or 141 Piano Ped. & Acc. I	1	MUS 110 - Class Piano II, 140 Or/H Sk II or 142 Piano Ped. & Acc. II	1
	MUS 182, 190-192 - Ensemble	1	MUS 182, 190-192 - Ensemble	1
	Freshman Year Seminar	4	Freshman Year Seminar	4
	General Ed. (Foreign Lang.)	4	General Ed. (Foreign Language)	4
	General Ed.	3	General Ed.	3
Soph.	MUS 156 - Concert Practice	0	MUS 156 - Concert Practice	0
	MUS 160-469 - Applied	2	MUS 160-469 - Applied	2
	MUS 256a - Music Theory III	2	MUS 257a - Music Theory IV	2
	MUS 256b - Musicianship Skills III	1	MUS 257b - Musicianship Skills IV	1
	MUS 209 - Class Piano III, 213 Or/H Sk III or 238 Piano Ped. & Acc. III	1	MUS 210 - Class Piano IV, 214 Or/H Sk IV or 239 Piano Ped. & Acc. IV	1
	MUS 413 Music History III	3	MUS 414 Music History IV	3
	MUS/EDUC 221 Woodwinds Techniques	2	MUS/EDUC 222 Percussion Techniques	2
	MUS 182, 190-192 - Ensemble	1	MUS 182, 190-192 - Ensemble	1
	EDUC (256, 220,357, or 283)	3	MUS/EDUC 370 Elem. School Specialist	3
	MUS 216 - Sophomore Practicum II	1	MUS 215 - Sophomore Practicum II	1
	Gen. Ed.	2	EDUC (256, 220, 357, or 283)	3
			MUS 157 - Vocal Techniques	2
Jr.	MUS 156 Concert Practice	0	MUS 156 - Concert Practice	0
	MUS 160-469 Applied	2	MUS 160-469 Applied	2
	MUS 350 - Orchestration	3	MUS 356 Form and Analysis	3
	MUS 411 - Music History I	3	MUS 412 Music History II	3
	MUS 182, 190-192 - Ensemble	1	MUS 182, 190-192 - Ensemble	1
	MUS 340 - Basic Conducting	2	MUS 341- Adv. Choral Conducting or 342 Adv. Instru. Conducting II	2
	MUS/EDUC 475 - Adv. Instru. Methods or EDUC (256, 220,357, or 283)	3	EDUC (256, 220,357, or 283)	3
	General Ed.	3	Gen. Ed.	3
Sr.	MUS 156 Concert Practice	0	EDUC 492 - Student Teaching	15
	MUS 160-469 Applied	2		
	MUS 359- Counterpoint	3		
	MUS/EDUC 372 - Sec. School Methods	3		
	MUS 182, 190-192 - Ensemble	1		
	EDUC 225 Teacher Ed.	1		
	MUS/EDUC 474 - Adv. Choral Methods or EDUC (256,220,357, or 283)	3		
	Senior Capstone	3		
	General Ed.	3		
	Music Courses	52 hours		
	General Educational Courses	30 hours		
	EDUC (Education Courses)	48 hours		
	TOTAL	130 hours		

Students who expect to receive their music degrees at the end of four academic years should complete from 17 to 20 hours of credit each semester.

Note: Due to the need to keep the spring semester of the senior year clear for student teaching, it may be necessary for music education majors to attend summer school to take at least one general education course or one education course.

BACHELOR OF ARTS IN MUSIC

	Fall	Hours	Spring	Hours
Fr.	MUS 156 - Concert Practice	0	MUS 156 - Concert Practice	0
	MUS 160-469 - Applied Major	2	MUS 160-469 - Applied Major	2
	MUS 160-469 - Applied Minor	1	MUS 160-469 - Applied Minor	1
	MUS 105a - Music Theory I	2	MUS 106a - Music Theory II	2
	MUS 105b - Musicianship Skills I	1	MUS 106b - Musicianship Skills II	1
	MUS 109 - Class Piano I, 139 Or/H Sk I or 141 Piano Ped. & Acc. I	1	MUS 110 - Class Piano II, 140 Or/H Sk II or 142 Piano Ped. & Acc. II	1
	MUS 182, 190-192 - Ensemble	1	MUS 182, 190-192 - Ensemble	1
	Freshman Year Seminar	4	Freshman Year Seminar	4
	General Education/Electives		General Education/Electives	
Soph.	MUS 156 - Concert Practice	0	MUS 156 - Concert Practice	0
	MUS 160-469 - Applied Major	2	MUS 160-469 - Applied Major	2
	MUS 256a - Music Theory III	2	MUS 257a - Music Theory IV	2
	MUS 256b - Musicianship Skills III		MUS 257b - Musicianship Skills IV	1
	MUS 209 - Class Piano III, 213 Or/H Sk III or 238 Piano Ped. & Acc. III	1	MUS 210 - Class Piano IV, 214 Or/H Sk IV or 239 Piano Ped. & Acc. IV	1
	MUS 182, 190-192 - Ensemble	1	MUS 182, 190-192 - Ensemble	1
	General Education/Electives		General Education/Electives	
Jr.	MUS 156 Concert Practice	0	MUS 156 - Concert Practice	0
	MUS 160-469 - Applied	2	MUS 160-469 Applied	2
	MUS 411-414 - Music History	3	MUS 411-414 - Music History	3
	Music Elective	3	MUS 356 Form and Analysis	3
	MUS 182, 190-192 - Ensemble	1	or Music Elective	
	General Education/Electives		MUS 182, 190-192 - Ensemble	1
Sr.	MUS 156 Concert Practice	0	MUS 156 - Concert Practice	0
	MUS 160-469 Applied	2	MUS 160-469 Applied	2
	MUS 411-414 - Music History	3	Music Elective	3
	MUS 359- Counterpoint	3	MUS 182, 190-192 - Ensemble	1
	Or Music Elective		Senior Capstone	3
	MUS 182, 190-192 - Ensemble	1	General Education/Electives	
	Music Courses	44 hours		
	General Education Courses	68 hours (3 hours of Fine Arts credits may be applied from music courses to Gen. Ed. Courses)		
	General Electives	8 hours		
	TOTAL	120 hours		

Students who expect to receive their music degrees at the end of four academic years should complete from 15 to 18 hours of credit each semester.

1. Music electives, other electives, and general education courses may be interchanged. Theory, music history, and applied music should be taken as indicated except that the junior-level theory courses might be taken in the senior year. Music history must be taken three out of the four semesters in which it is offered.

B. Advisor/Advisee Check Sheets

Bachelor of Music in Performance

Applied Music - 28 hours

Students must earn number of hours indicated in parentheses before moving to next higher number

169 (4)_____ 160 (4)_____ 161 (4)_____ 162 (4)_____ OR 163 (4)_____

265 (8)_____ 365 (8)_____ 465 (8)_____ OR

266 (8)_____ 366 (8)_____ 466 (8)_____ OR

267 (8)_____ 367 (8)_____ 467 (8)_____ OR

268 (8)_____ 368 (8)_____ 468 (8)_____ OR

271 (8)_____ 371 (8)_____ 471 (8)_____

Ensemble - 8 hours

Students must earn 8 hours in MUS 182, 190, MUS 191, or MUS 192.

182_____ 190_____ 191_____ or 192_____

Theory - 22 hours

105a_____ 105b_____ 106a_____ 106b_____

256a_____ 256b_____ 257a_____ 257b_____

356_____ 359_____

109 Class Piano I/Piano Ped. & Acc. I_____

110 Class Piano II/Piano Ped. & Acc. II_____

209 Class Piano III/Piano Ped. & Acc. III_____

210 Class Piano IV/Piano Ped. & Acc. IV_____

or Class Piano III/Piano ped. & Acc. III_____

or 141, 142, 238, 239

Music History - 12 hours

411_____ 412_____ 413_____ 414_____

Music Literature - 3 hours

313_____ 314_____ 316_____ or 317_____

Pedagogy - 3 hours

438_____ OR 439_____

Conducting - 2 hours

340_____

Vocal Diction (Vocal Majors) - 3 hours

155A_____ 155B_____ 155C_____

General Education - 41 hours (See also separate sheet)

The student must take all of the courses in the Common Core of general education. In addition, the student must take 12 hours in Great Books or one course from each of the following areas of the Distributional Track: II.A.I Behavioral Science, Social Sciences and Cultural Studies; II.B.I Christianity; II.B.2 History; II.B.3 Literature In addition: 1)PHY 103 is strongly recommended and 2) competency in either French or German is required.

Common Core

Language_____

41 hours outside music

Electives - 12 hours (Keyboard)

9 hours (Instrumental, Guitar)

6 hours (Vocal)

Courses _____

Secondary Applied Area (optional; maximum 3 hours.)_____

Additional Requirements

72 Recitals_____ Junior Recital_____

Keyboard Exam _____ Senior Recital _____ Musicianship Barrier_____

Concert Practice _____ Students must enroll in MUS 156 Concert Practice each semester as a music major.

**Bachelor of Arts in Music
Advisor/Advisee Check Sheet**

Applied Music - 7 hours in Voice, Piano, Organ, Harpsichord, or Band and Orchestral Instruments

Students must earn the number of hours indicated in parentheses before moving to next higher number

Harpsichord	169 (4) _____	269 (4) _____	369 (4) _____	469 (4) _____
Voice	160 (4) _____	260 (4) _____	360 (4) _____	460 (4) _____
Piano	161 (4) _____	261 (4) _____	361 (4) _____	461 (4) _____
Organ	162 (4) _____	262 (4) _____	362 (4) _____	462 (4) _____
Instru.	163 (4) _____	263 (4) _____	363 (4) _____	463 (4) _____

Theory - 19 hours

105a _____ 105b _____ 106a _____ 106b _____
 256a _____ 256b _____ 257a _____ 257b _____
 356 _____ or 359 _____

109 Class Piano I/Piano Ped. & Acc. I _____ 110 Class Piano II/Piano Ped. & Acc. II _____
 209 Class Piano III/Piano Ped. & Acc. III _____ 210 Class Piano IV/Piano Ped. & Acc. IV _____
or 139, 140, 213, 214 **or** 141, 142, 238, 239

Music History - 9 hours

411 _____ 412 _____
 413 _____ 414 _____

Music Electives - 7-9 hours

Course I _____
 Course II _____
 Course III _____ Applied Music Area (optional; max. 3 hours)

General Education - 68 hours

(See also separate sheet – 6 hours of Applied Lessons may apply towards Distribution Track)

General Electives - 8 hours

Must meet all requirements of the Liberal Arts College.

Additional Requirements

72 recitals _____
 Keyboard Exam _____
 Musicianship Barrier _____
 Senior Project _____
 Must participate in Ensemble each Semester _____
 Concert Practice _____

Students must enroll in MUS 156 Concert Practice each semester as a music major.

Name _____ Student ID _____
 Contact Information _____ Email Address _____
 Music Advisor _____ Certification Advisor _____

Name: _____	Student ID: _____
Contact Information _____	Email Address: _____
Music Advisor: _____	Certification Advisor: _____

Admission Criteria (Record necessary information)				KEEP THIS FORM AND TAKE IT WITH YOU TO ALL ADVISING AND REGISTRATION SESSIONS									
Submit an application to Teacher Education				Applied Music				Planned	Completed	Grade			
2.5 Cumulative GPA on all previous coursework				Voice	1160 (4)		2160 (4)		3160 (4)		4160 (4)		
Complete FYS 101 & 102 with no grade below a "C"	FYS 101	FYS 102		Instrumental	1163 (4)		2163 (4)		3163 (4)		4163 (4)		
Passing scores on GACE I or PSC waiver options	R	M	W	Students must earn the number of hours indicate in parentheses before moving to next higher number.									
Complete required math core class with no grade below a "C"				Ensemble:									
Complete all education classes with no grade below a "C"				Students must earn 7 hours in MUS 182, 183, 185, 190, 191 or 192. (All these classes earn 1 semester hour credit for each semester of participation).									
Declare a major in Music by March 1 of Sophomore year				Concert Practice – 0 hours Students must enroll in MUS 156 Concert Practice each semester as a music major. A minimum of 8 semesters is required for the BME degree.									
Core Education Classes				Theory									
*Planned Completed Grade				MUS 105a (2)		MUS 105b (1)		MUS 106a (2)		MUS 106b (1)			
EDUC/MUS 221 Performance & Instruction Techniques: Woodwinds (2)				MUS 256a (2)		MUS 256b (1)		MUS 257a (2)		MUS 257b(2) (1)			
EDUC/MUS 222 Performance & Instruction Techniques: Percussion (2)				MUS 350 (3)		MUS 356 (3)	OR	MUS 359 (3)					
EDUC/MUS 223 Performance & Instruction Techniques: Brass (2)				Class Piano I (1)		Class Piano II (1)		Class Piano III (1)		Class Piano IV (1)			
EDUC/MUS 224 Performance & Instruction Techniques: Strings (2)				Content Courses									
EDUC/MUS 157 Vocal Techniques (2)				Students seeking certificates to teach music in grades K-12 must complete Mercer's Music major including the General Education Core of 30 hours as well as courses required for certification. Because of the sequencing of education courses and because of pre-requisite courses, students should declare their certification intent as soon as possible. Students must pass GACE I and be admitted into Teacher Education before taking courses numbered 300 and above. Prior to graduation students must:									
MUS 411 Music From the Middle Ages through the Early Baroque Period (3)				Completed									
MUS 412 Music From the Mature Baroque through the Classic Period (3)				Pass musicianship skills exam.									
MUS 413 Music in the Romantic and Post-Romantic Periods (3)				Pass keyboard exam									
MUS 414 Modern Music, with an Overview of World Music (3)				Attend a minimum of 72 recitals prior to student teaching Complete 30 hours outside music curriculum (see back)									
MUS 215 Sophomore Practicum I (1)				Complete senior recital prior to student teaching									
MUS 216 Sophomore Practicum II (1)				Certification Criteria									
EDUC 220 Foundations of Education (3)*				<ul style="list-style-type: none"> • Maintain 2.75 GPA in all courses required for certification • Complete Portfolio requirement • Receive a positive recommendation (grade of S) from Student Teaching • Submit passing scores on the appropriate GACE II test(s), complete report must be submitted 									
EDUC 256 Adolescent Health and Development (3)*				GACE II Test Information									
EDUC 283 Fundamentals of Special Education (3)*				Music: Test I (111)									
EDUC 357 Psychology of Learning (3)*				Music: Test II (112)									
MUS 340 Basic Conducting (2)				A record of review and update should be recorded below.									
MUS 341 Advanced Choral Conducting (2) OR MUS 342 Advanced Instrumental Conducting (2)													
EDUC/MUS 370 The Elementary School Music Specialist (3)													
EDUC/MUS 372 The Secondary School Music Program: Methods & Techniques (3)													

EDUC/MUS 474 Advanced Choral Methods (3) OR EDUC/MUS 475 Advanced Instrumental Methods (3)				Date Reviewed	Reviewed by	Student's Initials
EDUC 492 Student Teaching (Unencumbered) (15)**						
Planned = Advisement Completed = Date completed Grade = Grade received						
Note: This program can be completed only at the undergraduate level and is fully described in the Townsend School of Music section of the catalog.						

*Non-restricted education courses.

**All required education courses, including content area courses, must be completed prior to student teaching.

***This program plan should be taken to every meeting with the Advisor and/or to every registration.

C. General Education Check Sheet

The General Education Requirements Mercer University

The Common Core

- I. First Year Seminar (at least 8 hours)
FYS 101
FYS 102
 - II. Mathematics (at least 3 hours)
MAT 104, 121, 133, 141, 191 and 191L, 226
 - III. Scientific Inquiry (3 hours)
SCI 105
 - IV. Laboratory Science (at least 4 hours)
One course from Group 1 **or** two course from different disciplines in Group 2.
1. BIO 115, 116, 210
CHM 108, 111, 112, 115
ENV 150, ESC 105, 110, 115
PHY 141 & 141L, 161 & 161L
2. Modules:
BIO 105, 106
CHM 103, 104
ENV 103, 104
PHY 101, PHY/MUS 103
SCI 110
 - V. Foreign Language Competency (0 to 8 hours)
Exemption **or** FRE, GER, GRK, LAT, SPN or CHN 111-112
(CLA students may choose either program)
- Please note that the professional music degree majors (Bachelor of Music in Performance, Bachelor of Music in Sacred Music, and Bachelor of Music Education) are required to take only 12 hours from either program.

The Great Books Program
(see attached sheet)
24 hours
(8 courses)

OR

The Distributional Program
(see attached sheet)
24 hours
(8 courses)

The Common Core

- VI. Senior Capstone (3 hours)
SCP 451, 452, 453, 454, 455, 456, 457, 458, 459

VII. Additional Depth

* Please note that the professional music degree majors (Bachelor of Music in Performance, and Bachelor of Music Education) do not need to take the Additional Depth Requirement.

**MERCER UNIVERSITY
GENERAL EDUCATION REQUIREMENTS – DISTRIBUTIONAL PROGRAM
ACADEMIC CHECK SHEET
SEMESTER CALENDAR**

	REQUIRED	COMPLETED	REMAINING
DISTRIBUTIONAL PROGRAM (Also see Great Books Program)	At Least		
1. * First Year Seminar	8 hours		
FYS 101 FYS 102 UNV 101 or FYX 101			
2. * Scientific Inquiry	3 hours		
SCI 105			
3. * Natural and Physical Sciences	4 hours		
One course must be taken from Group 1 or two courses from different disciplines in Group 2.			
1. BIO 115, 116, 210 CHM 108, 111, 112, 115 ENV 150 ESC 105, 110, 115 PHY 141 & 141L, 161 & 161L	* Two modules from different disciplines must be completed.		
2. MODULES BIO 105*, 106* CHM 103*, 104* ENV 103*, 104* PHY 101*, PHY/MUS 103* SCI 110*			
4. * Behavioral Sciences, Social Sciences, and Cultural Studies	6 hours		
One course must be taken from Group 1; the other course may be an additional course from Group 1 or a course from Group 2; however, the two courses must be from different disciplines.			
1. ANT 201 ECN 150, 151 PSY 101 SOC 101 POL 101, POL/IAF 253	2. CTA 165, 251, 250 PLS 200, 210 SOC 210 WGS 180		
5. * Humanities and Fine Arts	18 hours		
One course from each of 1-5.			
1. CHR 101, 150			
2. HIS 111, 112			
3. CLA 101, 102 CON 101, 102 ENG 233, 234, 235, 236, 263, 264, 265 FRE or SPN 303, 304 GER 351, 352, 353 HIS 165, 151, 152 LAT 300, 310, 320, 340, 350, 360, 370			
4. PHI 190, 254, 255, 300, 305, 321, 331, 333, 337, 344, 351, 370, 371 GBK 202			
5. ART 106, 107, 114, 115, 116, 223, 224, 225, 226, 362, 363, 365, 366, 367 CTA 115, 218, 272, 337 MUS 104, 151 Applied Music: Voice, Piano, Organ, Band and Orchestral Instruments			
Then, one additional course, which may come from Groups 1-5 or from Group 6.			
6. CHR 210, 335, 350, 353 CTA 357 ENG 237 FRE, GER, or SPN 251, 252 GBK 101 LAT 251			
6. * Mathematics: MAT 104, 121, 133, 141, 191 and 191L, 226	At Least 3 hours		
7. * Foreign Language Competency: Exemption of FRE, GER, GRK, LAT, SPN, CHN 111-112	0-8 hours		
8. * Senior Capstone	3 hours		
9. * Additional Depth Requirement (Select option)			
___ Second Major			
___ Minor			
___ 15 hours of upper-level courses outside major			
Military Science 101, 102, 111, 112, 201, 202, 301, 302, 401, 402, 451, 452			
Health and Physical Education (up to 3 courses)			
Electives			

Completed by _____

Total hours required 128
Completed: Mercer _____
 Transfer _____
 TOTAL _____

COURSE NAMES

1.	Distributional Program			
	FYS 101 - Composing the Self - Fall		LAT	300 - Republican Prose
	FYS 102 - Engagin the World - Spring			310 - Imperial Prose
2.	Scientific Inquiry			320 - Comedy
	SCI 105 - Scientific Inquiry			330 - Philosophical Texts
3.	Natural & Physical Sciences			340 - Vergil
	BIO 115 - Ecology & Evolution			350 - Ovid
	116 - Biology, People & Society			360 - Lyric Poetry
	210 - Introduction to Biology I			370 - Satire
	CHM 108 - Concepts of Chemistry		PHI	190 - Introduction to Philosophy
	111 - General Chemistry I			254 - Introduction to Ethics
	112 - General Chemistry II			255 - Logic & Language
	115 - Advanced General Chemistry			300 - The Quest for Meaning
	ENV 150 - Introduction to Environmental Science			305 - Contemporary Social Philosophies
	ESC 105 - Geology			321 - History of Philosophy I - Ancient Philosophy
	110 - Meteorology			331 - Philosophy of Religion
	115 - Descriptive Astronomy			333 - Philosophy of Science
	PHY 141 - Introduction to Physics I: Mechanics & Heat			337 - Philosophy & Literature
	141L - Introduction to Physics I Lab			344 - Environmental Ethics
	142 - Intro to Physics II: Electricity, Magnetism, & Optics			351 - Black Philosophical Perspectives
	161 General Physics I: Mechanics & Thermodynamics			370 - Historical Political Philosophy
	161L - General Physics I Lab		ART	GBK 202 - Classical Cultures
	BIO 105 - Human Genetics & DNA Technology			106 - History of Art I
	106 - Piedmont Natural History			107 - History of Art II
	CHM 103 - Chemistry of Modern Materials			114 - Art Methods & Materials
	104 - Household Chemistry			115 - Drawing Fundamentals
	ENV 103 - The Ocmulgee River Flood Plain			116 - Fundamentals of Design & Color
	104 - Environmental Controversies			223 - Ceramics
	PHY 101 - Everyday Physics			224 - Sculpture
	PHY/MUS 103 - Acoustical Foundations of Music			225 - Painting
	SCI 110 - Elements of Discovery			226 - Printmaking
4.	Behavioral Sciences, Social Sciences & Cultural Studies			362 - Ancient Art
	ANT 201 - Introduction to General Anthropology			363 - Art of the Middle Ages
	ECN 150 - Principiles of Microeconomics			365 - The Italian Renaissance
	151 Principles of Macroeconomics			366 - Baroque Age
				367 - Modern Art History
	PSY 101 - Introduction to Psychology		CTA	115 - Introduction to Theater
				165 - Group Communication
	SOC 101 - Introduction to Sociology			218 - Beginning Acting
	POL 101 - American Government			251 - Group Communication
	253 - Introduction to International Relations			260 - The Rhetoric of Contemporary Issues
				272 - Introduction to Film
				337 - Scene Design
				357 - American Public Address
			MUS	104 - Elements of Music
				151 - Understanding Music
				Applied Music: Voice, Piano, Organ, Band & Orchestral instruments
			CHR	210 - History of Christianity
				335 - Christian Social Ethics
				350 - World Religions
				353 - Religious Groups in America
	PLS 200 - Intro, Public & Community Service: Education for the Common Good			237 - Literature & Film
	210 - The Literature of Social Criticism & Change		ENG	251 - Intermediate I
	SOC 210 - Social Problems			252 - Intermediate II
	SOC/AFR 180 - The Nature & Manifestations of Prejudice			101 - Among Gods & Heroes
	WGS 180 - Gendered Lives		GBK	
	LAT 251 - Intermediate Latin			
5.	Humanities & Fine Arts			
	CHR 101 - Old Testament		HIS	151 - The U.S. to 1877
	150 - New Testament 165 - Problems in American History			152 - The U.S. since 1877
			HIS	111 - Western Civilization
				112 - Western Civilization
	CLA 101 - Epic, Lyric & Tragedy			104 - Introduction to Finite Math
	102 - Comedy & Satire		MAT	121 - Concepts in Calculus
	CON 101 - Survey of European Literature: From Medieval to Enlightenment			133 - Pre Calculus
	102 - Survey of European Literature: 19th & 20th Centuries			141 - Calculus for the Social Sciences
	ENG 233 - The Study of Drama			191 - Calculus I
	234 - The Study of Fiction			191L - Calculus I Lab
	235 - The Study of Poetry			226 - Elementary Statistical Methods
	236 - The Study of a Literary Theme: (variable topics)			Military Science
	263 - Survey of English Literature: Beginnings - 18th Century		MIL	101 - Introduction to the Army I
	264 - Survey of English Literature: Romanticism to the Present			102 - Introduction to the Army II
	265 - Survey of American Literary Masters			111 - Introduction to Mountaineering
	303 - Survey of French Literature I			112 - Self-Defense
	304 - Survey of French Literature II			201 - Leadership I
	SPN 303 - Survey of Spanish Literature I			202 - Leadership II
	304 - Survey of Spanish Literature II			301 - Tactics I
	GER 351 - German Literature, Culture & Society I			302 - Tactics II
	352 - German Literature, Culture & Society II			401 - Command & Staff Functions
	353 - German Literature, Culture & Society III			402 - Transition to Lieutenant
				451 - Advance Theory of Military Leadership I
				452 - Advanced Theory of Military Leadership II

COURSE NAMES Great Books Program

- 1. First Year Seminar**
 - FYS 101 - Composing the Self - Fall
 - 102 - Engaging the World - Spring

- 2. Scientific Inquiry**
 - SCI 105 - Scientific Inquiry

- 3. Natural & Physical Sciences**
 - BIO 115 - Ecology & Evolution
 - 116 - Biology, People & Society
 - 210 - Introduction to Biology I
 - CHM 108 - Concepts of Chemistry
 - 111 - General Chemistry I
 - 112 - General Chemistry II
 - 115 - Advanced General Chemistry
 - ENV 150 - Introduction to Environmental Science
 - ESC 105 - Geology
 - 110 - Meteorology
 - 115 - Descriptive Astronomy
 - PHY 141 - Introduction to Physics I: Mechanics & Heat
 - 141L - Introduction to Physics I Lab
 - 161 - General Physics I: Mechanics & Thermodynamics
 - 161L - General Physics I Lab
 - BIO 105 - Human Genetics & DNA Technology
 - 106 - Piedmont Natural History
 - CHM 103 - Chemistry of Modern Materials
 - 104 - Household Chemistry
 - ENV 103 - The Ocmulgee River Floodplain
 - 104 - Environmental Controversies
 - PHY 101 - Everyday Physics
 - PHY/MUS 103 - Acoustical Foundations of Music
 - SCI 110 - Elements of Discovery

- 4. Mathematics**
 - MAT 104 - Introduction to Finite Math
 - 121 - Concepts in Calculus
 - 133 - Pre Calculus
 - 141 - Calculus for the Social Sciences
 - 191 - Calculus I
 - 191L - Calculus I Lab
 - 226 - Elementary Statistical Methods

- 5. Great Books**
 - GBK 101 - Among Gods and Heroes
 - 202 - Classical Cultures
 - 203 - Christian Traditions
 - 304 - Order and Ingenuity
 - 305 - The Modern Worldview
 - 306 - Reason and Revolution
 - 407 - The Age of Ambivalence
 - 495 - Special Topics

D. Checklist for Graduation

1. Major requirements:

BA _____
BME _____
BM in Performance _____

2. General Education Requirements:

Core _____
Distribution or Great Books Track _____
41 hours outside music (BM) _____
French or German (BM only) _____
30 hours outside music (BME) _____

3. Special Hours Required:

48 hours education courses (BME) _____
76 hours outside music (BA) _____
41 hours outside music (BM) _____
12 hours electives (Keyboard)
9 hours electives (Vocal, Instrumental, Guitar) (BM) _____

4. Total Hours Required: _____

5. Admission to Music Study: _____

Declaration of Vocal/General Music **or** Instrumental Emphasis (BME)
Vocal _____ Instrumental _____

6. Jury Sheets (Fall and Spring each year): _____

7. Acceptance to Music Major: _____

8. Statement of musicianship and keyboard proficiency: _____

9. Jury Sheets for Junior/Senior Recital Hearing: _____

10. Junior Recital Form (BM only): _____

11. Senior Project Form: _____

12. Recital Attendance Requirement: _____

13. School Honors (if appropriate): _____

Name of Student: _____

Date of Graduation: _____

Degree: _____

E. Evaluation Questionnaires

Applied Lesson Evaluation Questionnaire

Applied Music Area: _____ Instructor: _____

I. Demographics

1) Class: Freshman _____ Sophomore _____ Junior _____ Senior _____

2) Major: _____

3) Reason for taking course:

_____ fulfill requirement in major _____ reputation of course
_____ Related field _____ reputation of instructor

II. Evaluation of Instructor

4) How would you rate the teacher with regard to technique and knowledge of teaching?

lowest/disagree

highest/agree

1 2 3 4 5

5) Does the teacher seem to you to be well-organized?

1 2 3 4 5

6) Is lesson time used wisely and effectively?

1 2 3 4 5

7) How would you rate the instructor with regard to his/her interest in your individual progress?

1 2 3 4 5

8) Does the teacher seem to you to be fair?

1 2 3 4 5

9) How do you react to the music which is assigned you? Does it seem reasonable and proper?

1 2 3 4 5

10) Is the teacher careful about maintaining his/her schedule?

1 2 3 4 5

11) Additional comments:

Classroom Evaluation Questionnaire

Course: _____ Instructor: _____

I. Demographics

1) Class: Freshman _____ Sophomore _____ Junior _____ Senior _____

2) Major: _____

3) Reason for taking the course:

_____ fulfill requirement for major _____ reputation of course
_____ related field _____ reputation of instructor

4) In comparison with other courses that you have taken at Mercer, how would you rate this course with respect to:

General level of difficulty

_____ easier _____ about the same _____ more difficult

Amount of work required

_____ less _____ about the same _____ more

II. Instructor Evaluation

5) How would you rate the instructor's knowledge of the subject matter?

lowest/disagree

highest/agree

1 2 3 4 5

6) Does the instructor seem to be well organized?

1 2 3 4 5

7) Is the subject matter presented in a clear and logical manner?

1 2 3 4 5

8) How would you rate the instructor's availability and willingness to answer questions outside of class?

1 2 3 4 5

9) Was the system of grading clear?

1 2 3 4 5

10) Was the grading fair?

1 2 3 4 5

11) Additional comments:

Ensemble Evaluation Questionnaire

Applied Music Area: _____ Instructor: _____

I. Demographics

1) Class: Freshman _____ Sophomore _____ Junior _____ Senior _____

2) Major: _____

3) Reason for taking course:

_____ fulfill requirement for major

_____ reputation of course

_____ related field

_____ reputation of instructor

II. Evaluation of Instructor

4) How would you rate the teacher with regard to technique and knowledge of teaching?

lowest/disagree

highest/agree

1

2

3

4

5

5) Does the teacher seem to you to be well-organized?

1

2

3

4

5

6) Is rehearsal time used wisely and effectively?

1

2

3

4

5

7) Does the teacher seem to you to be fair?

1

2

3

4

5

8) How do you react to the music which is assigned you? Does it seem reasonable and proper?

1

2

3

4

5

10) Is the teacher careful about maintaining his/her schedule?

1

2

3

4

5

11) Additional comments:

F. School Forms

**AUDITION FOR ADMISSION TO SCHOOL OF MUSIC
MERCER UNIVERSITY**

Date: _____

Name: _____

Student ID#: _____

Address: _____

Telephone: _____

E-mail: _____

Instrument: _____

Voice: _____

Works played or sung: 1. _____

2. _____

3. _____

Admitted to School: Yes _____

No _____

Comments:

Applied for Admission? _____

Accepted? _____

Applied for Financial Aid? _____

Expect to apply for Financial Aid? _____

Evaluation Committee:

1. _____

2. _____

3. _____

Music Ed.? _____

Potential degree program?

(Circle one) BA, BME, BM

Signed: _____

Dean, School of Music

**FRESHMAN ACCEPTANCE
TO BACHELOR OF MUSIC DEGREE**

Name _____ Date _____

Instrument or Voice Range _____

Music Degree Program Seeking Acceptance _____

For Office Use:

Faculty Music Advisor _____

Principal Applied Music Teacher _____

It is hereby certified that, as a result of the evaluation held on this date, the above-named student is admitted to the _____ degree program in Townsend School of Music.

Signed _____
Dean, Townsend School of Music

* This form must returned to the School of Music Office following the Spring juries of the Freshman year of study.

**ACCEPTANCE TO MUSIC MAJOR
MERCER UNIVERSITY
(Due March 1)**

Name _____ Date _____

Instrument or Voice Range _____

Music Degree Program Seeking Acceptance _____

BA in Music Area of emphasis _____

The following is for office use:

Preliminary Signatures of Approval:

Faculty Music Advisor _____

Principal Applied Music Teacher _____

Sophomore Theory Teacher _____

It is hereby certified that, as a result of the evaluation held on this date, the above-named student is

admitted to the _____ degree program in the School of Music.

Signed: _____

Dean, School of Music

* This form must be returned to the School of Music Office by March 1 of the sophomore year of Music study. (see Acceptance to Music Major policies stated in the School of Music Handbook)

**Applied Music Examination
Mercer University**

Name Date of Examination _____

Class Degree Program _____

Instrument or Voice Range Teacher _____

I. Technical Studies

II. Repertoire Studied: (*Memorized, ** Performed)

III. Comments:

IV. Grade _____ Signature of Examiner _____

REPERTOIRE SHEET
Applied Music Examination
Mercer University

Name _____ Semester _____

Class _____ Degree Program _____

Voice Range _____ Teacher _____

Instrument _____

I. List all repertoire studied during the current semester:

Mercer University
School of Music
SENIOR PROJECT/BM IN PERFORMANCE JUNIOR RECITAL REQUEST
(Due October 15)

Name _____ Date _____

Check one:

Senior Project _____ BM Junior Recital _____

Students who have not passed the keyboard proficiency
Or the musicianship barrier exam by the end of their junior
Year will not be allowed to process a Senior Project request form.

Non-required recital _____

BM Junior Recital or Senior Project requested date _____

Recital Hearing requested date (two weeks prior to the recital) _____

Degree Program _____

Please attach typed recital program or proposed project. Please include timing for each piece.

Applied Teacher or Project Supervisor approval _____

Proposed calendar date approved by the Music Office _____

Music Dean approval _____ Date _____

Please submit this form to the Dean of the School of Music no later than October 15.

Assigned Jury Committee:

Checklist for recital:

____ Applied teacher approval	____ Reception arrangements made
____ Calendar date selected and approved	____ Ushers selected (if necessary)
____ Hearing date selected and approved	____ Lighting set w/Music Office staff
____ Program template downloaded and prepared for hearing	

**Mercer University
School of Music
Recital Hearing**

Date: _____

Name: _____

Applied Teacher: _____

Reason for Hearing (BM Junior Recital, Senior Recital, etc.):

Degree Program: _____

Please appropriately mark items as follows:

Typed Copy of Program Present and Approved: _____

Recital **APPROVED** for Performance: _____

Recital **NOT APPROVED** for Performance: _____

Comments:

It will be the responsibility of the Chair of the Jury Committee to complete this form, have the member of the Jury Committee sign it, and turn it in to the office (recital should not be approved for performance unless the program is present and approved).

Signature of Jury Committee:

Mercer University
School of Music
Junior Recital for Bachelor of Music Degree

Name: _____

Date Recital Completed: _____

Recital Accepted to Meet Graduation Requirements: Yes _____

No _____

Numerical Grade _____

Comments:

Signature of Examining Committee:

1. _____

2. _____

3. _____

Dean, School of Music

**Mercer University
School of Music
Senior Project**

Name: _____

Degree Program: _____

Major or Concentration: _____

Type of Project: _____

Date Project Completed: _____

Project Accepted to Meet Graduation Requirements: Yes _____

No _____

Numerical grade _____

Comments:

Signature of Examining Committee:

1. _____

2. _____

3. _____

Dean, School of Music

G. Applied Music Courses

Voice	Undergrad 160, 260, 360, 460 265, 365, 465	Grad 560
Section	Instructor	
001	Malone	
002	Kosowski	
003	Roberts, Marie	
004	Rehberg	

Piano	Undergrad 161, 261, 361, 461 266, 366, 466	Grad 561
Section	Instructor	
001	Roberts, John	
002	Altman	
003	Goff	

Organ	Undergrad 162, 262, 362, 462 267, 367, 467	Grad 562 567
Section	Instructor	
001	Parris	

Harpichord	Undergrad 169, 269, 369, 469 271, 371, 471	Grad 569 574
Section	Instructor	
001	Parris	

Composition	Undergrad 164, 264, 364, 464	Grad
Section	Instructor	
001	Parris	
002	Johnson	

Conducting	Undergrad	Grad 642
Section	Instructor	
001	Roberts, Stanley (Choral)	
002	Simons (Choral)	
003	Gnam (Orchestral)	
004	Hill (Wind Ensemble)	

Instrument	Undergrad 163, 263, 363, 463 268, 368, 468	Grad 563	Suffix	Section	Instructor
Flute/Piccolo	A			001	Via
Oboe	B			001	Gnam
Bassoon	C			001	Lombardo
Clarinet	D			001	Cole
Saxophone	E			001	Cole
Trumpet	J			001	Swygert
Horn	K			001	Pekarek
Trombone	L			001	Anderson
Euphonium	M			001	Andrew
Tuba	N			001	Andrew
Percussion	R			001	Reddick
Harp	T			018	Waddy
Guitar	V			001	Cantwell
Jazz Guitar	V			001	Allen
Violin	W			001	Nardolillo
Violin	W			002	Moretti
Viola	X			001	Nardolillo
Cello	Y			001	Hodges
Double Bass	Z			001	Clements

Center for Strings	16C, 26C, 36C, 46C		
Section	Suffix	Section	Instructor
Violin	W	001	Moretti
Cello	Y	001	Rex

H. Listing of Music Courses Offered

Undergraduate	Fall Even	Spring Odd		Fall Odd	Spring Even	Credit Hrs.	Cont. Hrs.
104 Elements of Music		104			104	3	3
105a Music Theory I	105			105		2	3
106a Music Theory II		106a			106a	2	3
105b Musicianship Skills I	105b			105b		1	2
106b Musicianship Skills II		106b			106b	1	2
109 Class Piano I	109			109		1	2
109 Class Piano I	109			109		1	2
110 Class Piano II		110			110	1	2
110 Class Piano II		110			110	1	2
139 Organ/Harpsichord Skills I	139			139		1	1
140 Organ/Harpsichord Skills II		140			140	1	1
141 Piano Ped. & Acc. I	141			141		1	2
142 Piano Ped. & Acc. II		142			142	1	2
151 Understanding Music	151	151		151	151	3	3
151 Understanding Music	151			151		3	3
152 Improvisation I	152			152		1	2
153 Improvisation II		153			153	1	2
155 Vocal Diction	155A	155C		155A	155B	3	3
156 Concert Practice	156	156		156	156	0	0
157 Vocal Techniques		157			157	2	2
209 Class Piano III	209			209		1	2
210 Class Piano IV		210			210	1	2
213 Organ/Harpsichord Skills III	213			213		1	1
214 Organ/Harpsichord Skills IV		214			214	1	1
215 Sophomore Practicum I		215			215	1	1
216 Sophomore Practicum II	216			216		1	1
221 Techniques Woodwinds	221					2	3
222 Techniques Percussion		222				2	3
223 Techniques Brass				223		2	3
224 Techniques Stringed Instr.					224	2	3
238 Piano Ped. & Acc. III	238			238		1	2
239 Piano Ped. & Acc. IV		239			239	1	2
256a Music Theory III	256a			256a		2	3
257a Music Theory IV		257a			257a	2	3
256b Musicianship Skills III	256b			256b		1	2
257b Musicianship Skills IV		257b			257b	1	2
258 Beginning Composition I	258			258		1	1
259 Beginning Composition II		259			259	1	1
313 Lit. & Mat. Organ/Harp.		313				3	3
314 Lit. & Mat. Piano		314				3	3
316 Lit. of the Instrument	316					3	3
317 Song Literature		317				3	3
340 Basic Conducting	340			340		2	2
341 Adv. Choral Conducting		341			341	2	2
342 Adv. Instr. Conducting					342	2	3
350 Orchestration				350		3	3
356 Form and Analysis		356				3	3
357 Music Technology					357	3	3
359 Counterpoint	359					3	3
370 Elem. School Mus. Spec.		370				3	3

Undergraduate	Fall Even	Spring Odd		Fall Odd	Spring Even	Credit Hrs.	Cont. Hrs.
372 Sec. School Mus.	372					3	3
411 Music History I				411		3	3
412 Music History II					412	3	3
413 Music History III	413					3	3
414 Music History IV		414				3	3
438 Vocal Pedagogy					438	3	3
439 Pedagogy of the Instrument					439	3	3
474 Adv. Choral Methods	474					3	3
475 Adv. Instrumental Methods				475		3	3
478 Opera Workshop	478			478		2	4
480 Special Topics	480	480		480	480	1-3	1-3
180 Chamber Music Ensemble	180	180		180	180	1	1
181 Guitar Ensemble	181	181		181	181	1	1
182 Mercer Singers	182	182		182	182	1	4
183 Chamber Singers	183	183		183	183	1	2
185 Jazz Ensemble	185	185		185	185	1	2
186 Brass Ensemble	186	186		186	186	1	2
187 Woodwind Ensemble	187	187		187	187	1	2
188 Percussion Ensemble	188	188		188	188	1	2
189 Jazz Combo	189	189		189	189	1	2
190 Mercer University Choir	190	190		190	190	1	2
191 Wind Ensemble	191	191		191	191	1	4
192 University Orchestra	192	192		192	192	1	2
193 Lab Band					193	0	1
104 Lab Choir		194			194	0	1
160-469 Applied Music Lessons							

Graduate	Fall Even	Spring Odd	Fall Odd	Spring Even	Credit Hrs.	Cont. Hrs.
601 Supervised Music Ministry Experience	601	601	601	601	1	1
605 Introduction to Graduate Studies	605		605		3	3
620 Historical Study	620	620	620	620		
621 Service Playing				2	2	
631 Church Music Methods		631		631	2	2
632 Hymnology & Church Music Literature		632		632	3	3
633 Survey of Choral Literature		633		633	2	2
634 Survey of Choral Literature II	634		634		2	2
637 Organ Skills	637	637	637	637	1	1
638 Vocal Pedagogy		638		638	2	3
639 Piano Pedagogy	639	639	639	639	1	1
640 Graduate Choral Conducting	640		640		2	2
650 Composition/Arranging				650	2	2
652 Foundations of Christian Worship	652		652		3	3
655 Diction	655	655	655	655	1	1
656 Analytical Techniques I	656		656		3	3
657 Analytical Techniques II					3	3
658 Counterpoint – 16 th Century				658	3	3
659 Counterpoint – 18 th Century		659			1-3	1-3
680 Special Topics					1	3
685 Seminar in the Major	685	685	685	685	1	1
701 Spiritual Formation for Ministry I		701		701	2	2
702 Spiritual Formation for Ministry II					2	2
560-569 Applied Music Lessons					2 or 4	2 or 4
595 Graduate Ensemble	595	595	595	595	1	4